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THE NEW FILM MONTHLY

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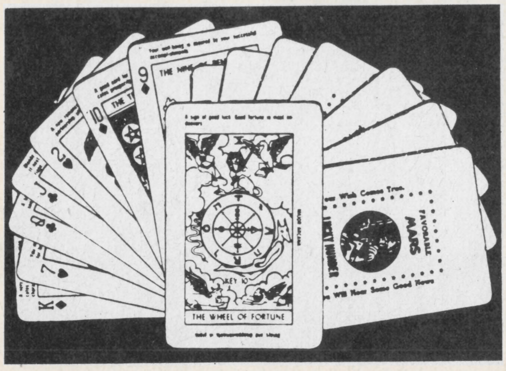

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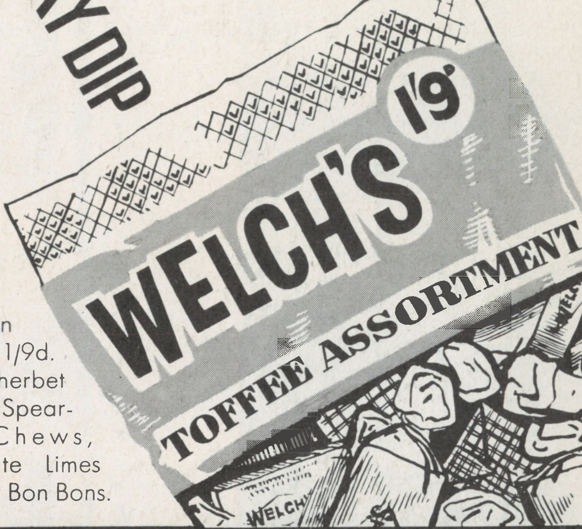

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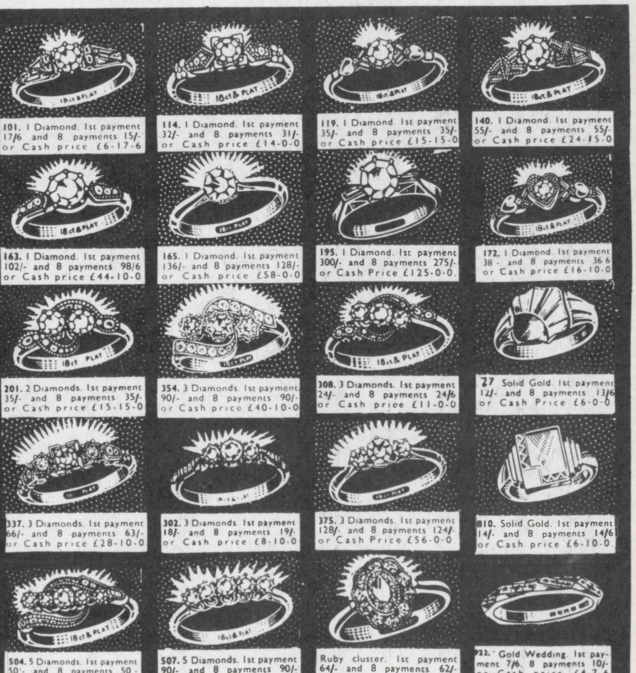

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SHOWTIME
THE NEW FILM MONTHLY

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GORDON'S GIN
WRIG
SATISFYING

FILM GOSSIP

EDITED BY TONY CRAWLEY

"The system is at fault," says Tony Randall

I HAVE heard producers and directors complaining bitterly that stars demand ridiculously high salaries, but I didn't imagine I would meet an actor to support their views.

Then I met **TONY RANDALL . . .**

Randall, who has jumped to stardom—and a star's salary—in those gay, sophisticated Doris Day comedies, has some sharp things to say on the subject, as I discovered when I joined him for a drink.

"There's no doubt, film stars are getting far too much money these days," he began. "It's getting so ridiculous it just doesn't make sense. I'm no Liz Taylor but I think I get too much money. However, when I'm offered it I'm not going to turn it down.

"The whole system is at fault. Once you get a certain amount for a film it is considered suicidal if you agree to anything less.

"I try to justify my salary—and my conscience—by doing all I can to help the production. I really go out of my way to oblige everyone."

I mentioned to Randall the stars whose films did fantastic business at the box-office. Weren't they worth the money they got?

"How many of us can *guarantee* a success every time?" he asked. "Many stars have films which do badly. There's always a risk."

There's a new comic in Hollywood who had the best possible tuition for his 13 roles in Fred MacMurray's Wild, Wild Holiday. *The comic:* **GEORGE HOPKINS.** *His coach:* **ALEC GUINNESS.**

LIZ TAYLOR has been shopping: one new collar-medallion (14 carat gold) for the dog, studded in the pet's birthstone, amethyst. Cost? £1,000. Then, to fill that irritating space on the wall, a painting—by Van Gogh. Cost? £110,000.

Producer ROSS HUNTER was in his office waiting impatiently for first location shots of his new comedy to arrive from Paris. They were late. Hours sped into days and there was still no sign. Then the Customs phoned up: "We've got some film here from Paris. Smells like a dirty movie to us." They had impounded the film because of the title on the cannisters: *The Art Of Love*!

Who said **ALFRED HITCHCOCK** doesn't like brunettes? He has signed pert **DIANE BAKER** for five films—and let **'TIPPI' HEDREN** go. Surprising when you consider Hitch has almost built 'Tippi' into a star.

ACCIDENTS WILL HAPPEN DEPT.: **TONY FRANCIOSA** DROVE HIS SPORTS-CAR SO HARD DURING *THE PLEASURE SEEKERS*, HE CRASHED INTO THE CAMERA PLATFORM . . . **PAT BOONE**, IN A SCENE FOR *GOODBYE CHARLIE*, BLEW OUT THE BIRTHDAY CANDLES SO HARD, HIS SUIT GOT SPLATTERED BY ICING. THE FILM WAS HELD UP FOR AN HOUR!

In the *Baby Jane* sequel, *Hush, Hush . . . Sweet Charlotte*, **BETTE DAVIS** chops off her boyfriend's head. Next she makes, *The Greatest Mother In The World.* "And in that one," says Bette, "I really go off my rocker." Oh, really!

Guess what TROY DONAHUE was up to during his trip to Tokyo? For two weeks he was a male mannequin in fashion shows, wearing all the latest suits.

The column that brings you the latest news about show people

When actress **EILEEN O'NEILL** *won a role in Dean Martin's* Kiss Me Stupid, *she exclaimed: "At last, I'm free from all those numbers!" The reason being that Eileen's last four films have been:* Ocean's 11, Sergeants 3, 4 For Texas, *and* Robin And The 7 Hoods.

PRODUCERS ARE STILL CHASING AFTER **ALBERT FINNEY,** CAP AND CONTRACT IN HAND. SO FAR, HE'S DEFINITELY AGREED TO WORK FOR ONLY ONE—TAKING A CAMEO ROLE IN TONY RICHARDSON'S SECOND AMERICAN FILM, *THE LOVED ONES*. ALBIE'S "MAYBE" LIST INCLUDES *THE HAND OF MARY CONSTABLE* — AND *ICE STATION ZEBRA*, WHICH HAS ARCTIC LOCATIONS!

She's so busy with her newspaper column and plans for a huge theatre to be built in California, that **DEBBIE REYNOLDS** may retire from movies. "After all, I've lost my chief fans—my children," she says. "All Carrie talks about these days is Ringo Starr!"

It seems that **PETER SELLERS'** heart-attack is making many stars put the brakes on their non-stop filming schedules. **PETER O'TOOLE** for one. "My doctors don't mince words about the dangers of over-work," he says seriously. "So I'm stopping burning the candle at both ends and will pace my work to give me more time with my wife and two little girls."

OTTO PREMINGER MET HUGH O'BRIEN AT A PARTY. THERE WAS A QUICK HUDDLE, A HANDSHAKE AND THAT WAS THAT. HIS NAME WON'T APPEAR ON THE PUBLICITY OR CREDITS, BUT HUGH PLAYS AN IMPORTANT THREE-MINUTE ROLE IN OTTO'S *IN HARM'S WAY*. AND FOR FREE. HIS SALARY GOES TO HIS TWO PET CHARITIES.

British film director **J. LEE THOMPSON**—*a huge success in the States—is planning to become a stage impresario. He wants to lease a London theatre in order to bring fresh talents over here—like Charles Aznavour from Paris and the incredible Barbra Streisand from America.*

Three Hollywood producers are out to find a film with a difference for **ELVIS PRESLEY**. About time, too. They say: "We're after a new concept for a Presley film." They could start by giving the poor fellow a decent script.

With three films awaiting release, **JAMES STEWART** ***began his fourth in a row:*** **Erasmus With Freckles.** ***First scene had him standing in a Labour Exchange queue!***

Producer **MAX YOUNGSTEIN** paid £100,000 for the film rights to the book *Fail-Safe* (which is a *Dr. Strangelove* without the laughs). Now he's thrown out part of the title: the hyphen. "It will save us a fortune in sign-writing alone," cracks Max.

DOROTHY PROVINE is much in demand since her rave reviews in JACK LEMMON'S new comedy, *Good Neighbour Sam*. "It's all happening," says a delighted Dorothy. "I've never worked harder."

They read about each other for years, then they became intermittent pen-pals. Finally they met, far from home, at Shepperton studios. Now they're firm friends—the only two Israeli actresses likely to become international stars: DALIAH LAVI, *Lord Jim's*, girl (left), and ALIZIA GUR, James Bond's gypsy in *From Russia With Love*, who is now to be seen in *The Beauty Jungle* and *Wonderful Life*.

Both beauties are ex-members of Israel's army. But did soldiering help them as actresses? "Definitely," Alizia assured me while completing her spy role in *Night Train To Paris*. "We learned responsibility and discipline, and gained a maturity which other girls take years to achieve; three very important factors for actresses. Besides, producers seem intrigued by a girl who can shoot a gun."

Rebel With a Heart of Gold

McQueen is the most exciting new star since James Dean jumped to fame ten years ago.

A Tony Crawley feature

HE hit London this month. A VIP film star. He was in town a matter of hours, then he was off to a motor-works in Coventry: to collect some personally-designed super-car, you may think. But, no. He went there to select a fast motor-cycle.

Then he flew to East Germany with the machine, to ride as a member of the American team competing in a gruelling six-day international motor-cycle trial.

Not a usual thing for a star to do, I agree. But Steve McQueen, our VIP, is very different from most film personalities you care to mention. He says himself: "McQueen is something else again."

He hasn't the usual attributes which single out actors and make them international stars. No pretty-boy looks, silk suits and smooth talk from this man. He has a rugged face, cropped hair, blue eyes, and a small rubbery mouth.

From head to toe he is the image of a hell-raising rebel. Yet he's made the biggest dent on the fans' emotions since James Dean jumped to fame in Hollywood ten years ago.

Steve is a man's man. But he's a woman's man, too; rough, tough, wholly masculine. He's the new kind of Hollywood star.

A miracle

To many fans, Steve McQueen is the only star who counts. His photographs are pasted on walls from Bangkok to Birmingham. And it is always what he does off the screen, as well as on it, that fascinates his admirers.

Steve drives racing cars as fast (and some say with as much skill) as did his pal Stirling Moss.

"But I've slowed a bit," he says. "I have Neile and the kids to think of. I have had many crashes, mind you. It's a miracle I am still alive.

"No," he adds, "Neile isn't frightened of my driving. She takes all my antics with a smile."

Wherever he's working, Steve has his motor-cycle parked next to his chair.

"I keep my bike or my car—a Jaguar capable of 140 mph—around for relaxation. The faster I drive the better I feel."

He was belting along at 100 mph one day in 1956 when the police stopped him. He said he was off to church to marry the lively brunette sitting next to him—ex-dancer Neile Adams.

"They didn't believe me—so they came along as witnesses!" says Steve.

Steve takes a walk with daughter, Terry.

"I certainly have the luck. I've got a family, and property . . . everything's cool. I'm heading for the big apple."

Despite his passion for speed, McQueen is considered the hottest thing on two legs in Hollywood.

Natalie Wood stars with him in *Love With A Proper Stranger*, Tuesday Weld in *Soldier In The Rain* and Lee Remick in *The Travelling Lady*.

His schedule will keep him busy for at least three years.

"I certainly have the luck," he says. "I got a family. Property. And I'm heading for the big apple. You know, the brass ring. Everything's cool. Dig?"

So says this wiry, tough guy (in his own "way out" style of talking) who was in reform school as a teenager, became an actor by accident and a film sensation as the result of an argument.

Steve took up acting when drama-coach Sanford Meisner's TV set went wrong. Steve was the repair-man sent along to fix it. The two men chatted and the ever-brash McQueen mentioned the jobs he'd tackled: carpenter, oil-rigger, circus-barker, pen-salesman, lumberjack . . .

"I can master anything," he boasted. "Even this acting jazz."

Meisner liked him and replied: "All right, you're in. Join my class next week."

Steve did, earning money as a boxer and postman to pay the fees. And since then he's never looked back.

The argument that helped launch Steve as a star was between Clan chums Frank Sinatra and Sammy Davis. Frank took exception to a remark made by Sam in a radio interview and dropped him from his film, *Never So Few*. Director John Sturges suggested Steve. He not only got the part but stole the film. Next, he won all the kudos from Yul Brynner in *The Magnificent Seven*. And although *The Great Escape* was star-packed, Steve again stole most of the limelight.

Both these films were also made by John Sturges and he and McQueen plan many more.

Inquisitive mind

"John encourages me to express myself," says Steve. "He listens to my ideas. He may not decide to use them all, but he hears me out. That's all an actor asks of any director."

Says Sturges: "Steve is like nobody else in films today; only once in a long while does an actor like him come along. He brings a fresh, inquisitive mind to his work."

"McQueen makes acting look easy and that needs great skill," comments Richard Attenborough, one of his co-stars in *The Great Escape*.

"I believe in lots of preparation," says Steve. "I want to look the part of the character I am playing. It takes study. It takes time. It takes a deep understanding of the character involved. And I call that work.

"Money doesn't matter to me," he adds. "If I care about it it's because I have responsibilities to my wife and children. I owe my son, Chad, who is three, and my daughter Terry, who is five, possibilities for the future. When I was a kid I had nothing but bad luck, so it is natural that I should dream of a bright, rosy future for my family. Making money is a part of the struggle for life that I have imposed upon myself.

"Wild? Ask the film crew on location with me if I'm wild. I make people laugh, yes, but I wouldn't say I was wild. They say I'm tough to deal with. It's natural. I know what I'm worth and I make sure I get it."

"Steve is a rebel," says Neile. "You've got to go some to keep up with him. But he hasn't changed a bit since he's met with all this success. I honestly don't think it means a thing to him.

"He's a tough character—at least that's the impression people get. But he's got a heart of gold and he can be quite a softy. He's tremendous fun to have around the house. We never have a dull moment."

Well, how handle girl like

"Pose for the camera? How about this?"

"Me—a star? You're joking, of course . . ."

"I can't keep still. My feet are always on fire."

SHE'LL get up in the middle of a dinner party, put a record on the radiogram full blast and, in front of her amazed guests, dance around the room like a character out of *West Side Story*.

She'll burst into the sedate atmosphere of the studio restaurant, singing at the top of her voice, and shatter the thoughts of directors and producers bowed over their scripts.

She'll yell at you one minute and smother you with kisses the next.

Ann-Margret will, in fact, do many unusual things if the mood takes her—and more often than not it does.

"Annie," said one recent date, "is irrepressible. You never know what she is going to do or say. But she's the only girl I know who

"You're right, I am a nut. But it's fun!"

DO you a this?

can be feminine and still make a man blush. She is also the hottest property in Hollywood."

If you think Ann-Margret's date was exaggerating with that last remark I have news for you. He wasn't. Things have happened since Annie made *State Fair* and, if you don't believe it, ask Elvis Presley.

When his film, *Love In Las Vegas*, was showing at a New York cinema recently they cut his name off the posters and sold the film completely on Ann-Margret. Which was an astonishing thing to happen.

Now she has a list of films waiting to be made that reads like a 'phone directory. She's completed *Kitten With A Whip* and *The Pleasure Seekers* and now she's ready to face *The Cincinatti Kid*, in which she stars with Steve McQueen and Spencer Tracy. After that she makes *Scratch A Thief*, with top French star Alain Delon, and then it's Dean Martin and Frank Sinatra who win her talents for *Community Property*. The hottest star in Hollywood? Ann-Margret is more than that. She is also a personality of stunning force.

"She breaks all the rules," says her studio publicity man. "She says all the wrong things, but so nicely."

"Trying to keep that girl down with a firm hand is like trying to put out a forest fire with a soda-syphon," says Elvis Presley.

Annie is never dull in a film, that's for sure. She injects as much life into the characters she plays as she does when she's simply playing herself.

"You don't try to handle a girl like Ann-Margret," says Frank Sinatra. "At times she may be exasperating, but if she weren't she wouldn't be what she is—a full-blooded personality with a lot of talent. She enjoys herself, but why shouldn't she?"

Why, indeed!

She breaks all the rules. She says all the wrong things, but so nicely.

WHAT'S THIS? CARY

Cary Grant couldn't remember the last time someone had asked him: "Who are you?"—but it happened the night his home was burgled.

Cary got the message at the studio where he was filming *Father Goose*; it stated that his house had been broken into and would he return there as soon as possible.

Cary left almost immediately but, by the time he arrived at the house, it was dark. It was then it happened; two police officers pounced on him as he made his way towards the front door.

"Who are you?" they asked.

"I live here," said Cary.

But the police weren't having it. There had been a robbery—and this man in their grasp, looked a likely suspect.

"I tell you I'm Cary Grant," insisted the star whose face must be better known than any in the world. "I can assure you this is my place."

Then, as they moved into better light, the police realised their mistake. They had, indeed, picked out the wrong man.

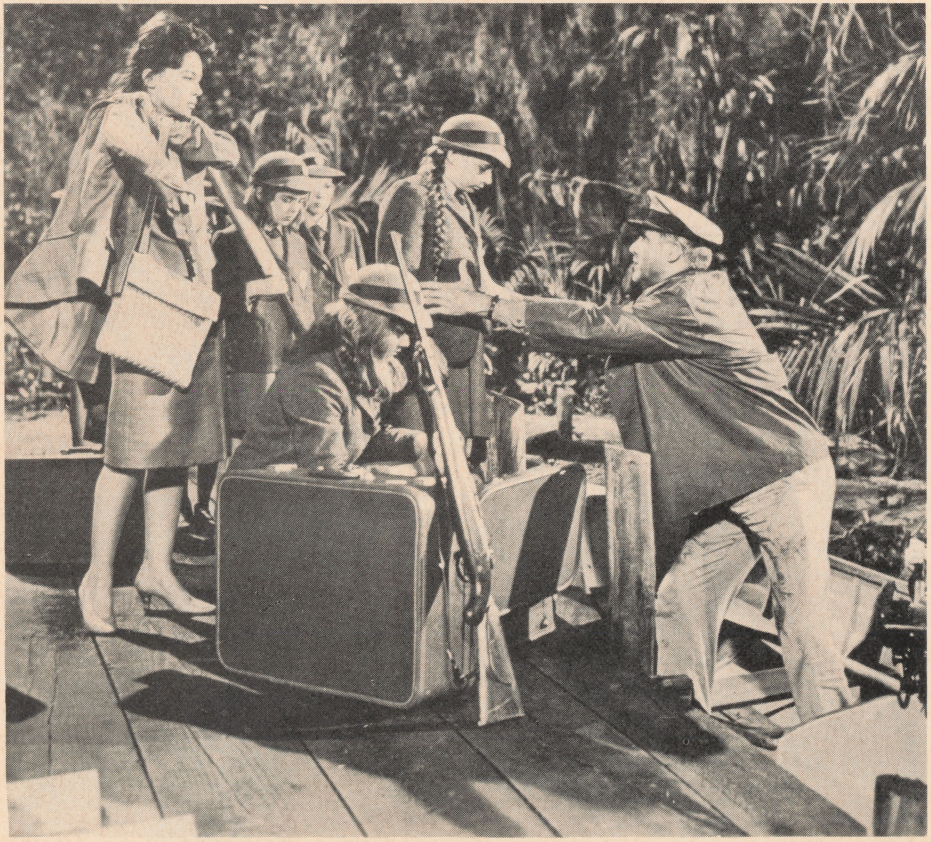
"Sorry, sir," they stuttered. "But we thought . . ."

Cary interrupted them and said not to worry. Normally it would have been a stupid mistake for them to make, but when he realised the state he was in he decided that it was not so surprising that the two men had thought him an intruder.

He looked a terrible mess! He had five days' growth of beard on his face and was wearing a tattered old shirt and slacks. He also looked as if a good bath would do him good.

Cary had, in fact, come straight from the studio without changing from his clothes for his part in *Father Goose*.

Leslie Caron plays a school teacher stranded on a Pacific island.



Seven children play an important part in this new comedy set on a Pacific island.

Cary as the whisky-swigging layabout.

LOOKING A MESS!

And the ragged outfit was the last sort of thing you'd expect Hollywood's best-dressed star to be seen in on or off the screen.

Cary's friends were amazed to see him in the *Father Goose* gear.

"I've known Cary for years," said one, "but I had never seen him looking anything less than immaculate, until I turned up on the set of this new picture. I must say it was quite refreshing to see him dressed like a tramp. He should do it more often!"

"Even my pals didn't recognise me," joked Cary. "It's the beard that fooled them. But you wouldn't expect to find a beachcomber dressed like a millionaire, would you?"

The beachcomber that Cary plays in *Father Goose* is a coast-watcher in the United States Navy on a Pacific island during World War II.

One day, hearing a noise outside his headquarters, he expects an armed intruder. However, to his amazement, it turns out to be a pretty young woman (Leslie Caron). She is a school teacher who has been stranded on the Pacific island with seven children.

Cary chose Leslie for the important role after seeing her in *The L-Shaped Room* and, having got her for the picture, he went out of his way to see that her first production with him was a happy one.

Not only did he personally select the house she lived in while they were on location in Jamaica, but he made sure there were enough roses and carnations—Leslie's favourite flowers—to fill the rooms every day.

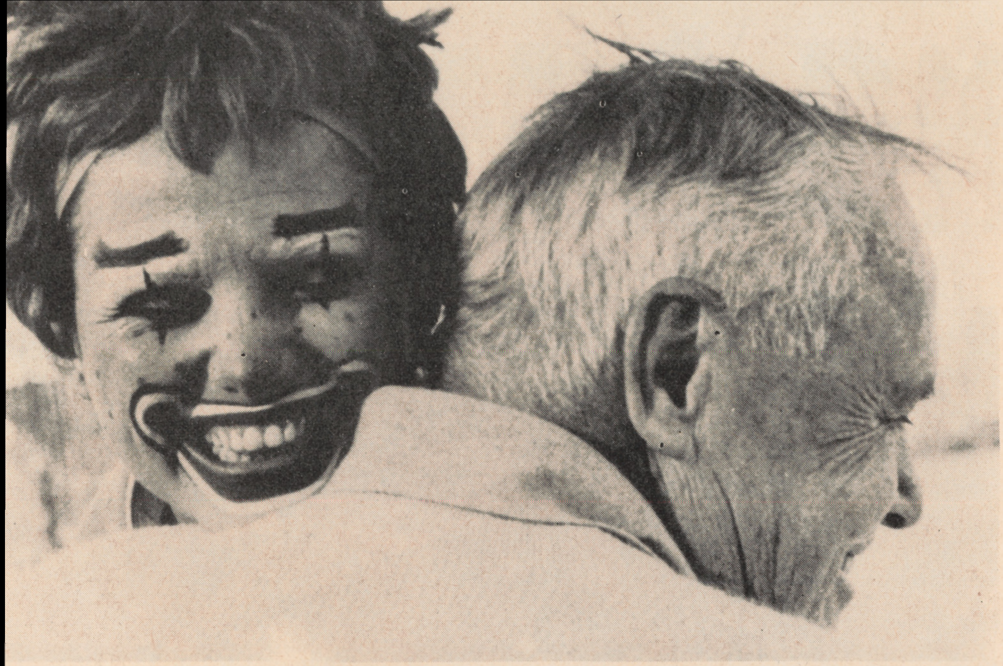
His efforts were not in vain.

"I've never enjoyed making a picture so much," said Leslie.

"It has been a happy picture for me, too," added Cary. "It's quite a change not having to worry what suit I should wear in a certain scene. Neither have I had to select dozens of ties and shirts. To tell you the truth, I grew quite fond of those old rags and I can't say I minded looking a mess."

Advance reports say that Cary is a great success as the whisky-swigging beachcomber. His performance, if not his appearance, is as polished as ever.

One man, however, is hoping that he doesn't make a habit of playing the kind of part he has in *Father Goose*. The man, you might have guessed, is Cary's tailor.



A hug for Henry Hathaway who directed *The Magnificent Showman*.

To all those ambitious young starlets who struggle for parts in pictures, and the chance to prove their beauty on the screen, it must seem distinctly odd that a girl who has only recently emerged as a star should, in her new role, be so willing to hide behind a mask of make-up and wear clothes that do nothing for her figure.

That is what Claudia Cardinale does for a big scene in the new Sam Bronston picture, The Magnificent Showman—and she tells me she really enjoyed the experience.

"When the make-up man first covered me in all that make-up, I couldn't believe it was me," said Claudia. "It took a lot of getting used to. But, when I thought about it, I realised what a challenge it was for me to appear like that. Any girl with a decent figure and a pretty face should be able to get by in a film, but if you take her looks away and give her clothes that make her look twice her size, it's not so easy! I only hope I came over well in that scene, despite the way I looked.

"There was another reason I was keen to play a clown," continued Claudia. "Some people have labelled me a glamour girl and I hate that. I don't want to be thought of as an actress who is only interested if she can have a fabulous wardrobe and look beautiful all the time. I think it's when you prove that you can get by with your hair in a mess and wearing shabby clothes that you really make an impression—Sophia Loren proved that in Two Women."

Claudia is anxious to play as many off-beat parts as she can find.

"I'm still very much a student in films," she said. "There are things I haven't even thought of trying on the screen and parts of my personality that I am frightened to show until I know how to handle them. An actress should be able to laugh and cry in a dozen different ways. It's only by playing many different roles that she gets a chance to try them out and learn from the experience. Playing the glamour girl all the time, she may learn which side of her looks best, but no more."

People who have watched Claudia's career from the beginning are amazed at the speed with which she has matured as an actress.

"There are, perhaps, four actresses in films of whom you can say 'She could play anything,'" says one of her admirers. "You can't say it of Claudia yet—she's only just started—but one day you will, I'm sure."

Meanwhile Claudia's popularity as an actress increases. With each film she wins more respect.

"She's a girl who knew the way to the top," says John Wayne, the star of The Magnificent Showman. "Few actresses have got there as painlessly. She's done it with talent, beauty and common sense—that and the fact she's learned her profession just about twice as fast as anyone I know."

A snack between scenes . . . Claudia with her sister Blanche, who also hopes to make films.

Why CLAUDIA

"I'm still very much a student in films," said Claudia "There are things I haven't thought of trying."

was happy to hide her face

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THE FABULOUS

SAMUEL BRONSTON production

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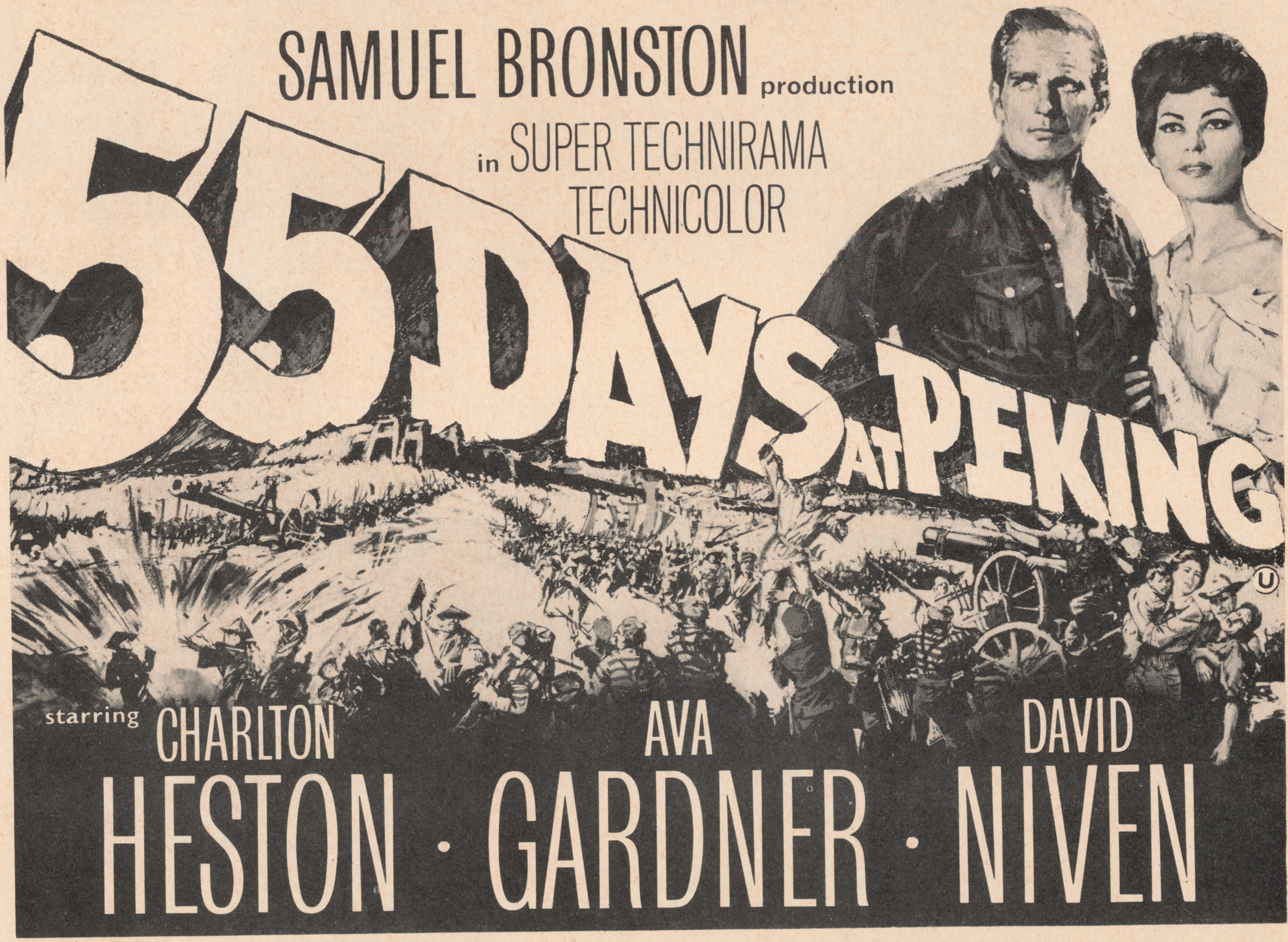

55 DAYS AT PEKING

starring CHARLTON HESTON · AVA GARDNER · DAVID NIVEN

co-starring
FLORA ROBSON · JOHN IRELAND · HARRY ANDREWS · LEO GENN · ROBERT HELPMANN · KURT KASZNAR · PAUL LUKAS · ELIZABETH SELLARS · JACQUES SERNAS · JEROME THOR

Music by DIMITRI TIOMKIN · Production Designers VENIERO COLASANTI and JOHN MOORE · Original Screenplay by PHILIP YORDAN and BERNARD GORDON · Directed by NICHOLAS RAY · Produced by SAMUEL BRONSTON

NORTH LONDON from SEPT 20th
SOUTH LONDON from SEPT 27th

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Inter-Lude so feminine in nylon alencon lace, with gently wired undercups...softly cushioned...uplifts and gives maximum support and separation. Extra marquisette insert in the lower cups for even more uplift. *Inter-Lude* by *Maidenform* is available in black or white in B, C and D cups from 42/6.

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Are you making the

No girl has a perfect mouth—not even the stars

It's often said that if a woman were to be stranded on a desert island with the choice of one object to take with her—**she would grab her lipstick.** And there's no question that any self-respecting female looks to her lipstick as her chief make-up weapon. However, what *is* in question is how she uses it.

Fashions in make-up change constantly, and a good many of them are reflected on the screen. Since the silver screen blossomed into colour, screen make-up has become infinitely more subtle. It had to; you can get away with fairly heavy make-up in a black and white picture, but overdo it in colour and the result is far from flattering. And not only has the colour of the lipstick changed—so has the shape of the mouth.

Completely natural

If you were to see a few old films (made long before your time, of course!) you would see, in turn, the small cupid's bow, the siren smirk, the exaggerated, dramatic mouth, the luscious, sexy mouth and today—**what?** The answer is, today's mouth has no specific shape, and thank goodness for that.

Take a look at the lips pictured on the opposite page. They belong to famous stars and young actresses and they are notable for two things: they are completely individual and they appear completely natural. And in case you're interested, the men approve of the 'soft mouth' look. A random check among male friends evinces the fact that most men like mouths to be "natural," "expressive," "not too heavily made up"—in other words, completely feminine and individual.

Since few of us live on a desert island, we have not one but several lipsticks. The choice of colours today is so large that it's bewildering—and so are the names. With such mouth-watering labels as cherry red, peppermint pink, plum crazy, pango peach and café olé, you're likely to come away from the lipstick counter feeling as if you've had your lunch. However, once you have got to grips with the various colours and names, here are some general rules for choosing a lipstick: redheads should use the slightly orange shades; blondes and light brunettes a clear red; brunettes a deeper red; and grey-haired women should favour the raspberry reds.

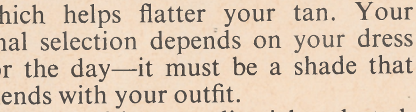
Flatter your tan

There are, of course, many shade variations within these colour definitions, so that you still have plenty of choice, but, at this time of the year, remember when choosing your lipstick, if you still have a summer tan, you need an extra glowing colour, which helps flatter your tan. Your final selection depends on your dress for the day—it must be a shade that blends with your outfit.

Now, with your lipstick selected, how do you use it? Let's take advice from some of the experts who make up the stars.

Use a brush

"No one has a perfect mouth—not even a star," said one. "That's what makes a face so interesting. The perfect mouth belongs to a doll and who wants to be a piece of sawdust and plaster? By all means use a lipstick brush; I think it's essential for good shaping, but don't alter the shape of your mouth too much. You can go very slightly inside your natural line, to make your mouth smaller, or very slightly outside, to enlarge a too thin or too small mouth—but be subtle about it. If you overdo it you will simply draw attention to the fact that you have tried to make your mouth look larger or smaller."



BY LILY POYSER

The same idea was expressed differently by another expert.

"If your mouth is too full it will benefit most by using a soft shade of lipstick—and, strangely, a too thin mouth also looks better with a soft shade. Lipstick should always be put on dry and not moist lips," he added.

"Leave it on a few minutes then blot it with tissue to remove excess lipstick so that it doesn't come off on your teeth. Dusting on a little powder will help to set your lipstick—I always find this helps when make-up has to look fresh hour after hour on the set."

Battery of lights

One point worth noting for the working girl, whether she's before a camera or in an office. A star is often made-up and on the set long before we've dragged off our typewriter covers—and she has to stay beautiful all day under a battery of lights. She may have long and difficult scenes to shoot, interviews to give and various other duties, but it's a fact that she rarely goes through a second complete make-up during the day; when the make-up man wants to refresh her appearance he concentrates on her lips.

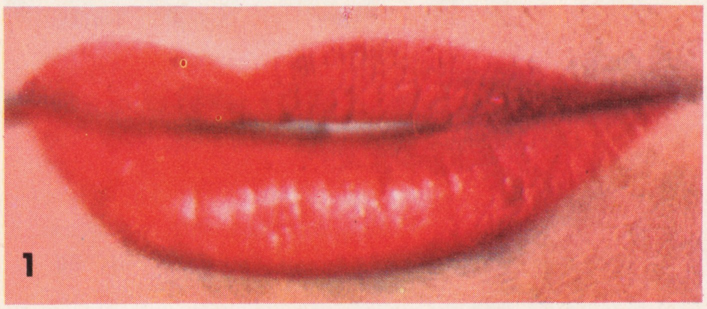
Quick clean-up

All the lipstick comes off several times a day, because he knows that nothing looks worse than new lipstick applied over the old. You can spot it a mile away and it gives a girl no confidence at all.

So a quick clean up with cold cream or witch hazel is necessary and then, with the mouth looking fresh, the whole face looks fresh as well.

"It works wonders," one beauty expert told me. "It makes a girl feel ten times better and it saves the time a complete make-up job would take."

most of your lips?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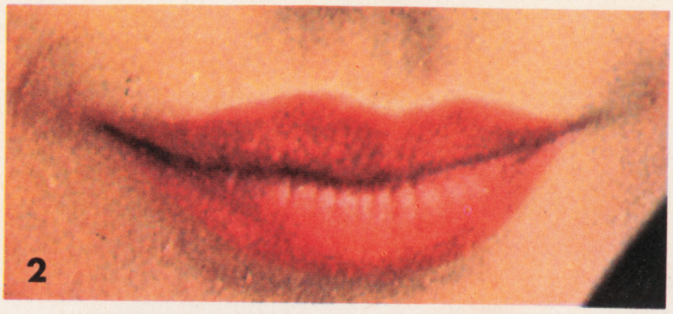
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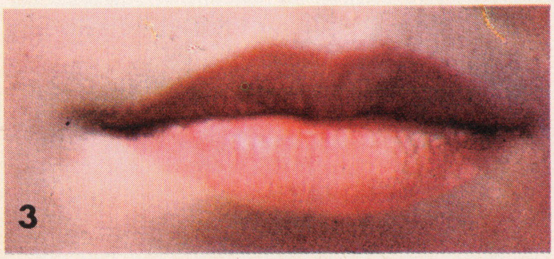
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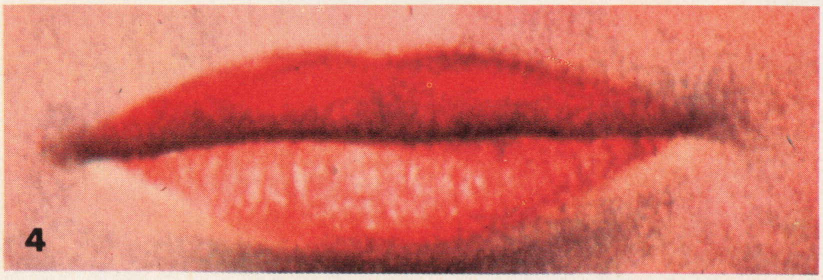
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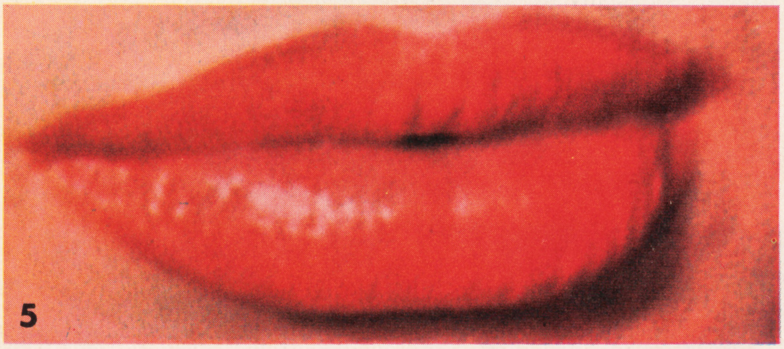
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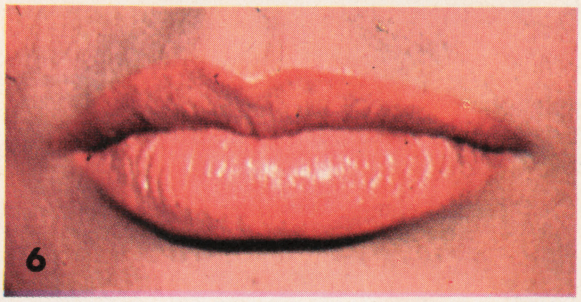
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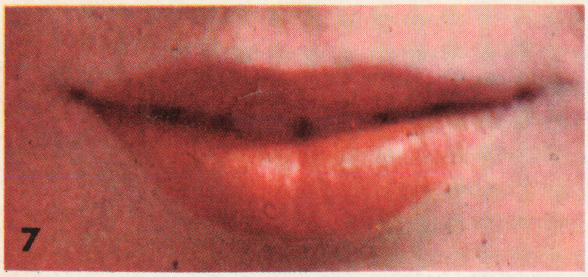
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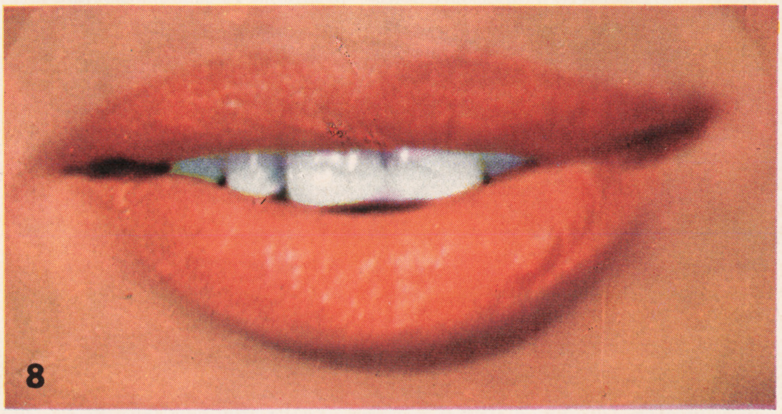
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HOLLYWOOD NEWSLETTER . . . Ian Haynes reporting + + HO

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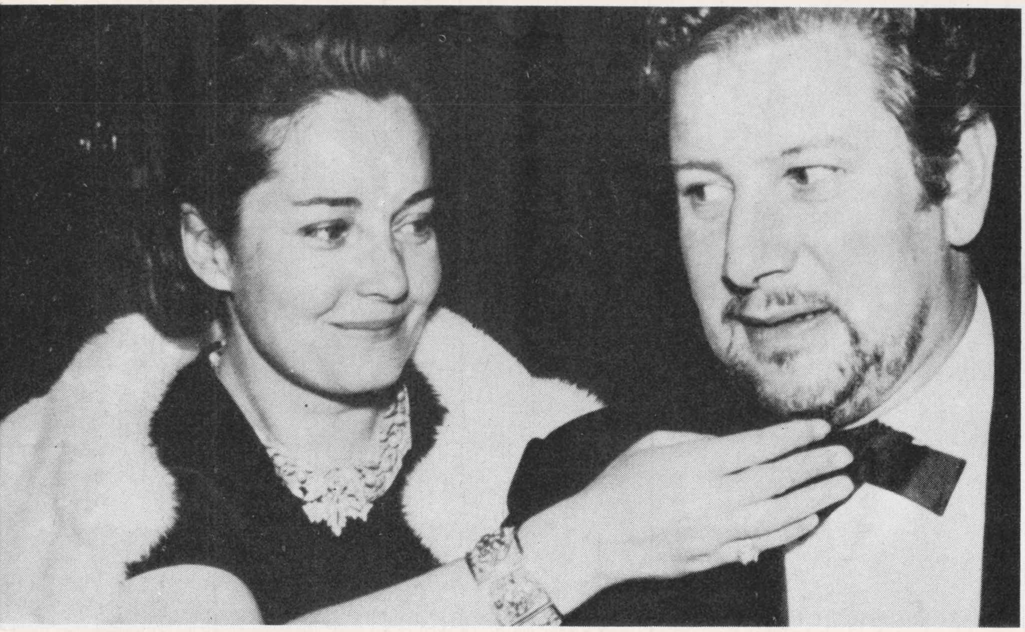
HOLLYWOOD



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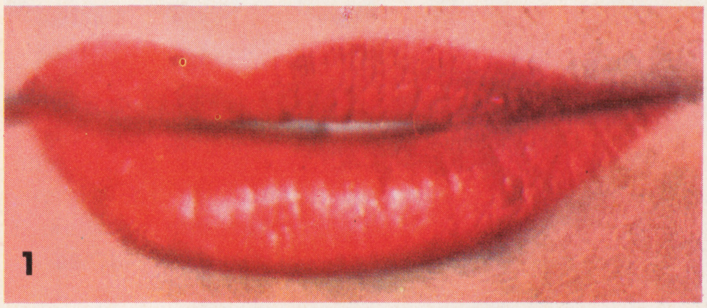
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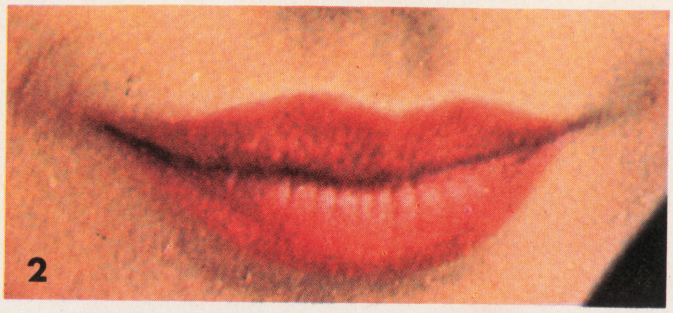
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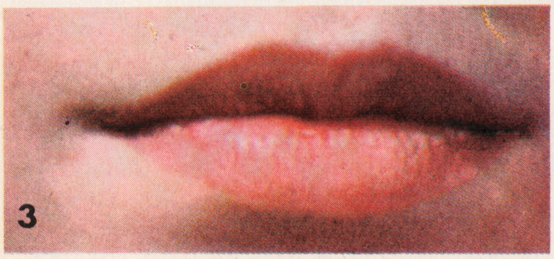
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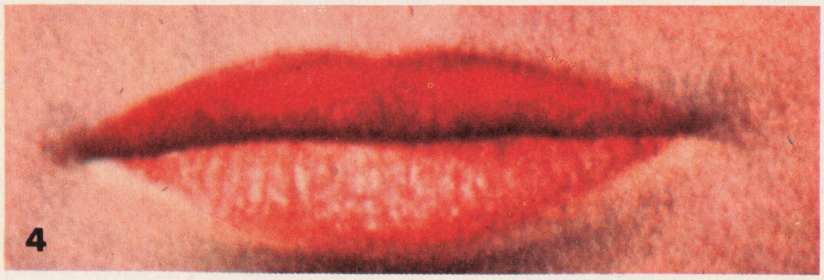
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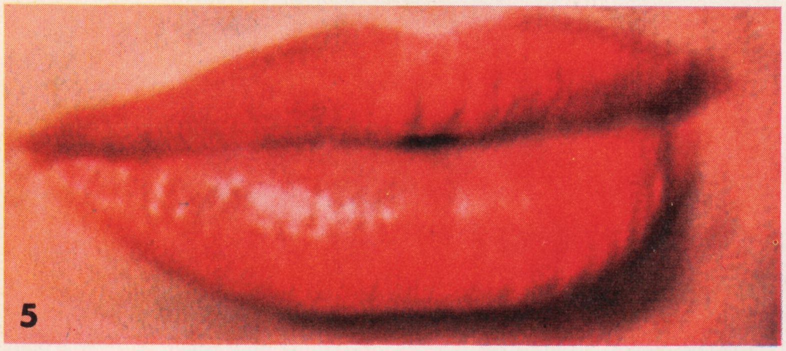
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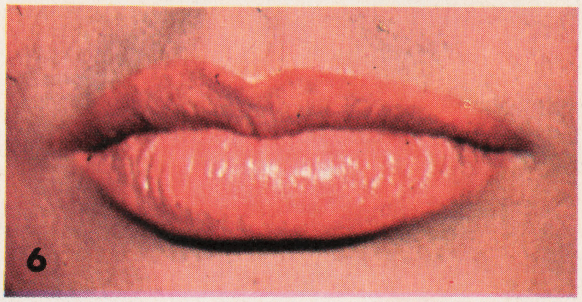
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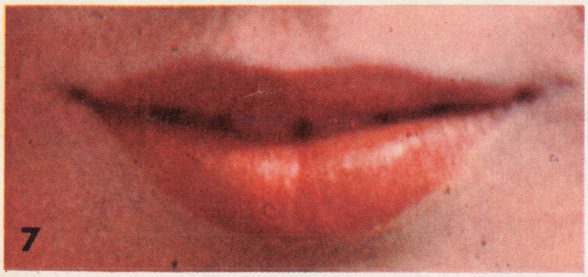
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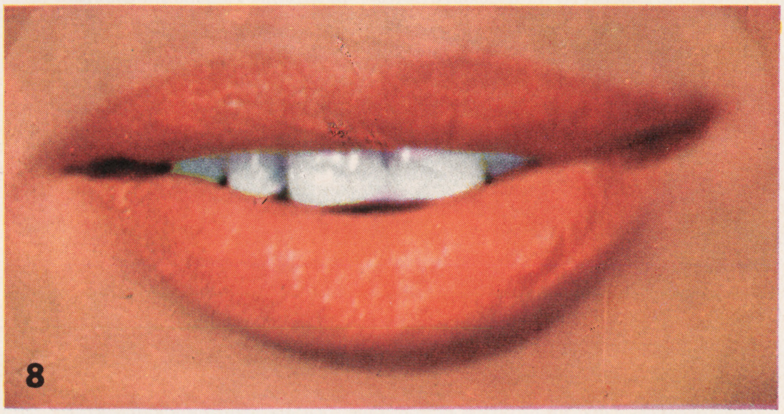
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NEWSLETTER

Debbie Reynold's handsome escort is Harvey Presnell. Both star in a new film, *The Unsinkable Molly Brown*.

Dinner for two . . . Jack Palance and his wife, Virginia, on the town.

Keeping a fan happy is Gregory Peck. His wife looks on . . . perhaps she's checking his spelling?

*Used to be **Liz Taylor** who kept people hanging around because of her busy schedules. Now it's Liz who is waiting - because **Richard Burton** is busy. Burton was going to direct Liz in **This Property is Condemned.** He can't now because of **The Man Who Would Be King** and other films. This means the property is really condemned now.*

A GOOD IDEA?

The famous dads are giving golden opportunities to their sons right now. **Henry Fonda** and **Glenn Ford** are joined by their boys—both called Peter—in *The Rounders*. Neither Henry or Glenn are so sure now it was a good idea to offer them the parts. "They're too damn good!" they crack.

So far it's been mainly the stars' children who have had chances to find fame in films. Time now for the other relations. **Paul Newman's** brother, **Arthur** is launching his own film company. And **Paula Prentiss's** sister, **Elaine Gardner**, is taking up acting.

Following her immense success in the *Molly Brown* film, Debbie Reynolds is now known as The Unsinkable Debbie Reynolds, needless to say. Yet another film is unthinkable, she declares, until late-1965! Then it will be a case of Sister Debbie, for she hopes to play the shy, publicity-shunning Belgian nun, Sister Angelique—known through her records throughout the world, of course, as *The Singing Nun* . . .

Stand by for a big comeback from husky **Tony Franciosa.** His work in the western *Rio Conchos* and *The Pleasure Seekers* has won him a new film contract.

Alan Ladd's widow, Sue, is controlling his Jaguar Film Productions. Her aim is two films a year. Star of the first will be their son, **David Ladd.**

OTHER CASTING NEWS . . .

John Wayne and **John Smith** got on so well during *The Magnificent Showman*, that Duke wants him in his *Cast A Giant Shadow*. . . **Joanne Woodward** and **Paul Newman** will be together again in *The Hawk Is Humming* . . . *Playboy's* Playmate of the Year, **Donna Michelle,** chalks up her second film in six months in Preminger's *In Harm's Way* . . .

Tony Perkins becomes a spy in *Hour Of Maximum Danger* . . . **James Garner** is being taught *The Art Of Love* by Mae West before going to *The Gay Place* with **Jean Seberg . . .** When **Audrey Hepburn** returns to Hollywood it should be for *The Spiritualist* . . . **Stella Stevens** has *That Funny Feeling* before departing for London and *Storm Cross* with **Peter Finch** and **Stanley Baker . . .** Soon **Ann-Margret** and **George Hamilton** begin work on *No Tax On Love* . . . **Jayne Mansfield's** next film will be *How A Blonde Changed My Life*, which sounds like The Mickey Hargitay Story! . . .

It's always interesting to see who a star casts in his films when he turns director. For his debut, *None But The Brave*, **Frank Sinatra** called in TV's **Clint Walker;** his son-in-law, **Tommy Sands;** his recent screen brother, **Tony Bill:** his cousin, **Richard Sinatra,** 25, who studied acting in London; and ice-hockey player, **Howard Young. . .**

The next new star from Hollywood could well be **Sybil Burton**—Richard's ex-wife. **Joe Levine** is among the top producers anxious to sign her—though even Joe squirms at her price. . . Oscar-winning cartoon director **Ernest Pintoff** is making his first big feature. Whacky title: *Harvey Middleman, Fireman*. Whacky stars too: **Hermione Gingold, Eugene Troobnick** and **Arlene Golonka**—and I'm not joking!

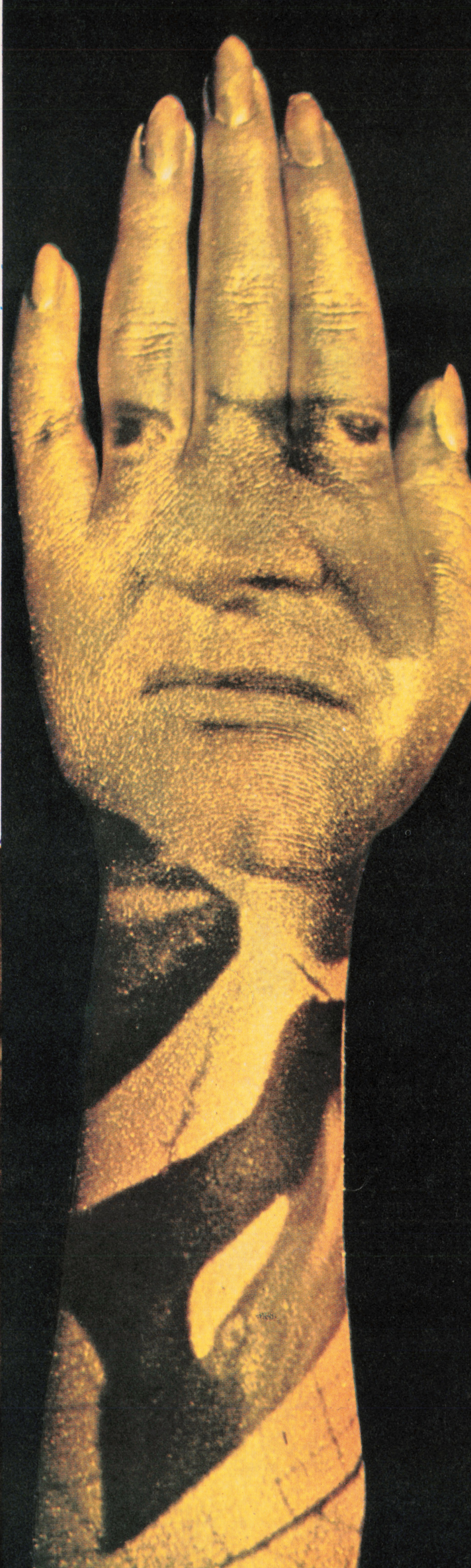
BARBARA EDEN
who stars in
The New Interns
and
The Brass Bottle

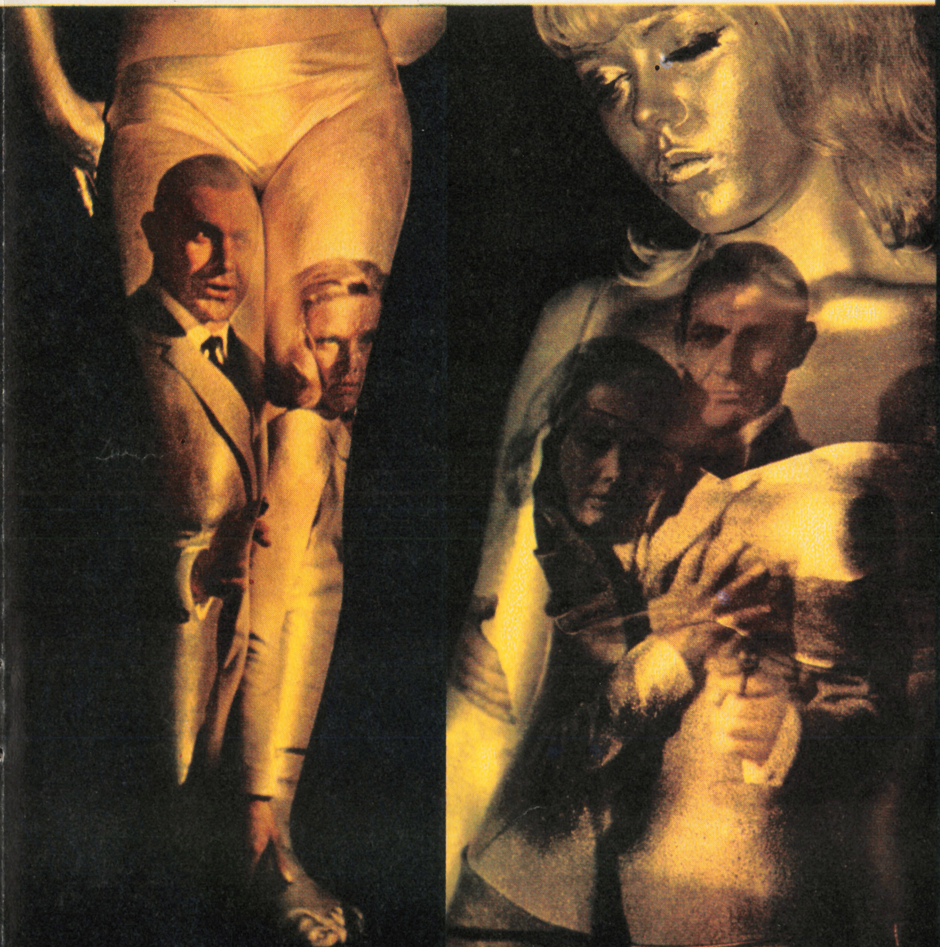
Meet the man who gets the Bond films off to a sizzling start

YOU can win an Oscar for most things in the film world these days. There's one for the best actor, director, composer and editor; they even have an award for the best animal actor of the year!

Sadly missing from this list is an award for the man who handles what is fast becoming one of the most fascinating aspects of film-making today: the credit-titles.

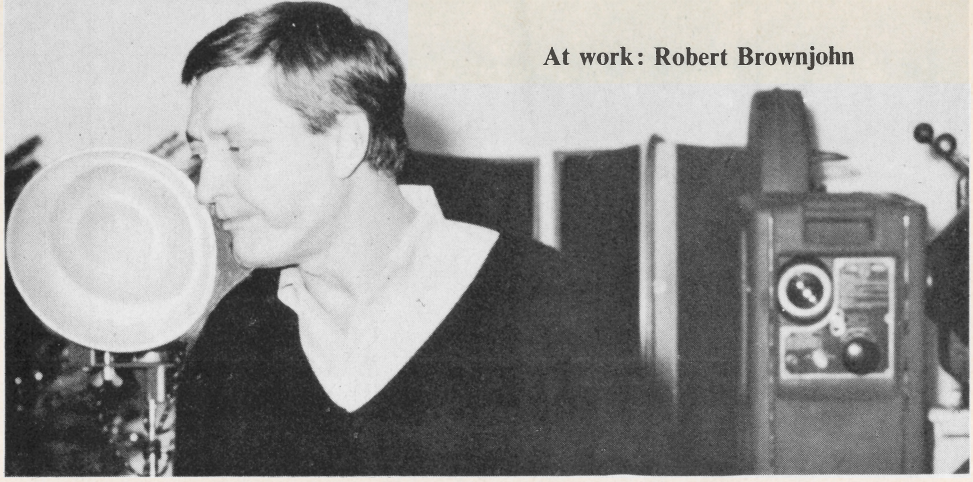
(Continued overleaf)





Brownjohn's exciting *Goldfinger* titles. (Pictures by John Donaldson)

Meet the man who gets the Bond films off to a sizzling start


At work: Robert Brownjohn

The what? Oh, come now! You know what I mean. That long, sprawling, apparently endless list at the start of a film, naming all the talents involved; the list that gives credit where credit's due.

Credits used to be a bore; in many films they still are.

"The interminable before the unbearable," as one star put it to me.

In recent years, though, they have suddenly been revolutionised. Fresh brains have moved in (following the lead of America's Saul Bass) and swept away the dull, old-fashioned style. Now the often-abused titles have an exciting, vivid life of their own. Brightened and tightened, they add new impetus to a film.

I mean, who can forget last year's smash-hit credit-titles in *From Russia With Love*? Remember all those writhing names, shimmering around and on the undulating body of a gorgeous belly-dancer.

This was the work of American designer Robert Brownjohn, a Londoner by adoption, after four years here. His were the first titles ever to be given an O.K. by the Censor.

Brownjohn's unique design won cries of delight from the public, plaudits from the critics and high praise from his fellow-designers. That's all. No award. Nothing from the British Film Academy.

It's my feeling they will jolly well have to dream up some award for titles soon. For if, like everyone else, the Academy thought the *From Russia With Love* credits were good, then wait, just wait, till they see Brownjohn's creation for the new James Bond film, *Goldfinger*. It's sensational!

Very saucy indeed

WHERE, BEFORE, BROWNJOHN HAD THE CREDITS DRIFTING AROUND THE GIRL'S SHAPELY TORSO, THIS TIME HE USES FILM-SCENES. THE NAMES OF THE STARS, TECHNICIANS AND OTHERS ARE SET QUITE FLAT AND STILL—WHILE EPISODES FROM ALL THREE 007 FILMS FLASH AROUND AND OVER THE FANTASTIC STATISTICS (41-23-37) OF STARLET MARGARET NOLAN.

She appears on the screen, wearing just a 30-guinea bikini, made of gold leather, and covered in gold-paint elsewhere. And what Sean Connery, in his Bond exploits, gets up to over her anatomy is very saucy indeed. Yes, the Film Censor had to pass these titles, too!

"I'm not worried by our Censor," Brownjohn told me. "It's the other countries that present problems. I had doubts about Italy and Spain with the last credits—you know how they feel about belly-dancers. This time, America may be the big problem."

To meet this man, who is doing so much for British credit-titles, you have to go to a vast building near Fleet Street. Brownjohn works on the sixth floor as design director for the huge McCann-Erickson advertising agency—work which does, by the way, win him awards!

He is known by one and all as **BJ** ("For Big Jerk, I guess") and is jubilantly proud of his success in films—but easily annoyed by British credit-titles.

"The trouble here is simple," he said. "Producers always leave the titles to the last minute. They see what cash, if any, they've got left and then decide on the cheapest way to tackle the job!

Katrina and the Stars

ARIES
22nd March to 20th April

Your personal magnetism is high during October, and you can use popularity to promote something of lasting importance. The rainbow hues of progressive thought will make you doubly appealing.

TAURUS
21st April to 21st May

Cool detachment is needed if you're not to get involved with the emotional problems of your friends. Give sympathy by all means, but let it rest there.

GEMINI
22nd May to 21st June

The coming month calls for extreme caution in money affairs. A high-sounding scheme involving risk will inevitably lead to heavy losses. Play safe.

CANCER
22nd June to 23rd July

You stand to gain in your present field of employment in an unexpected way, and you can put the results in your pocketbook or bank while Saturn favours your chart.

LEO
24th July to 23rd August

A certain recklessness and feeling of discontent may undo much of your success of the past. Put on the brakes. Give your mind free rein in formulating new policies.

VIRGO
24th August to 23rd September

Be on the lookout for a person in your immediate circle whose ambitions are wholly selfish. There is no sense in supplying assistance to an inconsiderate materialist.

LIBRA
24th September to 23rd October

Splendid month for business and social progress. What you know inwardly can be made into a reality. The cosmic cornucopia of plenty is really spilling out in your direction during October.

SCORPIO
24th October to 22nd November

Nebulous Neptune is at work—so beware all you starry-eyed people! This planet has the uncanny effect of making everyone look twice as good as they really are, so make allowances for a rude awakening!

SAGITTARIUS
23rd November to 22nd December

Others tend to look to you for encouragement and sympathy when their spirits are on the low side. This is all very well, but you may need a bit of encouragement yourself.

CAPRICORN
23rd December to 20th January

Watch expenses which will tend to rise alarmingly throughout the coming month. This applies especially to those who are concentrating mainly on having a good time.

AQUARIUS
21st January to 19th February

A romantic dream could well bloom into a thrilling experience, but don't let this delightful surprise upset your emotional balance.

PISCES
20th February to 21st March

Saturnine rays which encourage negative thoughts are prominent in your solar chart during October. The best way to combat this tendency is to dig yourself out of the rut.

How to order Showtime

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BLOCK CAPITALS PLEASE

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"GOOD TITLES ARE EXPENSIVE. SINCE *FROM RUSSIA WITH LOVE* I HAVE HAD MANY OFFERS. BUT FEW WILL MEET MY PRICE; AND THAT'S ONLY £5,000. NOT MUCH WHEN YOU REALISE I PAY MY TEAM OUT OF THAT.

"This kind of operation can never be a one-man job," he continued. "I'd be lost without my crew—Trevor Bond (no relation to 007) is my production manager; David Watkins is my lighting-cameraman; and Hugh Raggett is my editor.

"I also have to get the equipment and hire a studio—in this case Twickenham, for seven days at £70 a day. Then there's my model, make-up woman, and all the usual technicians. I'm lucky if I make £1,000.

"Now in the States, Saul Bass gets £17,000 a movie."

BJ agrees that Bass is the uncrowned king of the credit-title designers. It was Bass who started the revolution. Best known among his 24 designs is his work for Otto Preminger; he tackled all Otto's films, from *The Man With The Golden Arm* to *The Cardinal*. He was also responsible for the famous cat credits at the beginning of *Walk On The Wild Side*—which won better reviews than the film!

The Bass Influence

So far Bass is one step ahead of Brownjohn. He has broken into the special consultant field and masterminded the horrific stabbing scene in *Psycho*. . . the gladiatorial battles in *Spartacus* . . . and the opening aerial shots of New York in *West Side Story*.

Naturally, BJ is influenced by Bass; he knew him well in New York.

"Not so much influenced by his ideas, as the way he changed this whole system," he pointed out.

Bass's philosophy on their work is this: "For the average audience, the credits tell them there's only three minutes left to eat popcorn. I take this 'dead' period and try to do more than simply get rid of names that filmgoers aren't interested in. I aim to set up the audience for what's coming; make them expectant."

BJ does the same thing—brilliantly.

"It's just like a super book-jacket," he said over lunch.

It wasn't on our Italian menu, but duck soup was often mentioned in BJ's conversation. It was, I discovered, New York slang for "easy".

"When I first had my idea for this kind of work, colour-film was not fast enough. It would have been duck soup in stills. But I wanted movement.

"IT STARTED SIX YEARS AGO. I WAS TEACHING TYPOGRAPHY WITH A SLIDE-PROJECTOR AT SCHOOL. ONE STUDENT CAME IN LATE. HE WALKED IN FRONT OF THE PROJECTOR'S BEAM. IMMEDIATELY THE TYPE IN THE SLIDE SHOT ON TO HIS SHIRT. OF COURSE THE SHIRT WASN'T FLAT LIKE A SCREEN, SO THE TYPE CHANGED SIZES. IT LOOKED GREAT!"

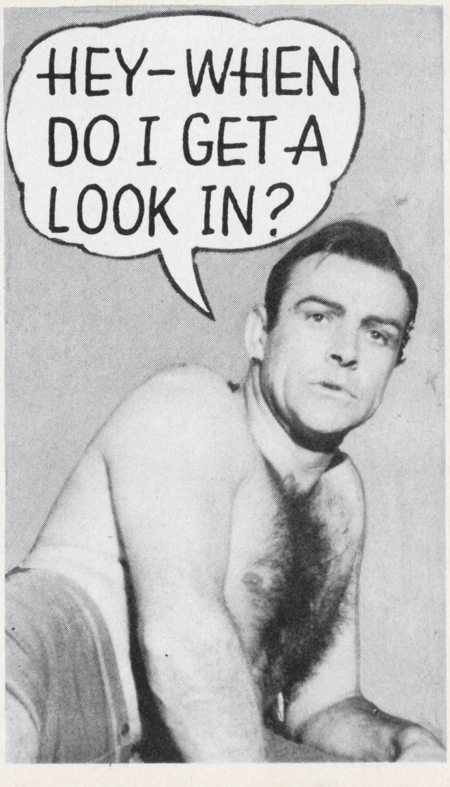
BJ knew the Bond producers through a mutual friend. When they called him in to do the *From Russia With Love* titles, they mentioned they had a belly-dancer in the film. Immediately the old idea came to BJ's mind and, borrowing a projector and removing his jacket, he gave the producers an on-the-spot demonstration of what he wanted to do.

"In *From Russia With Love* we used three girls," explained Brownjohn. "I used a 3,000-watt slide-projector. There was no depth of focus, of course, so the belly-dancer had to undulate in a very controlled manner in order to keep within the correct distance."

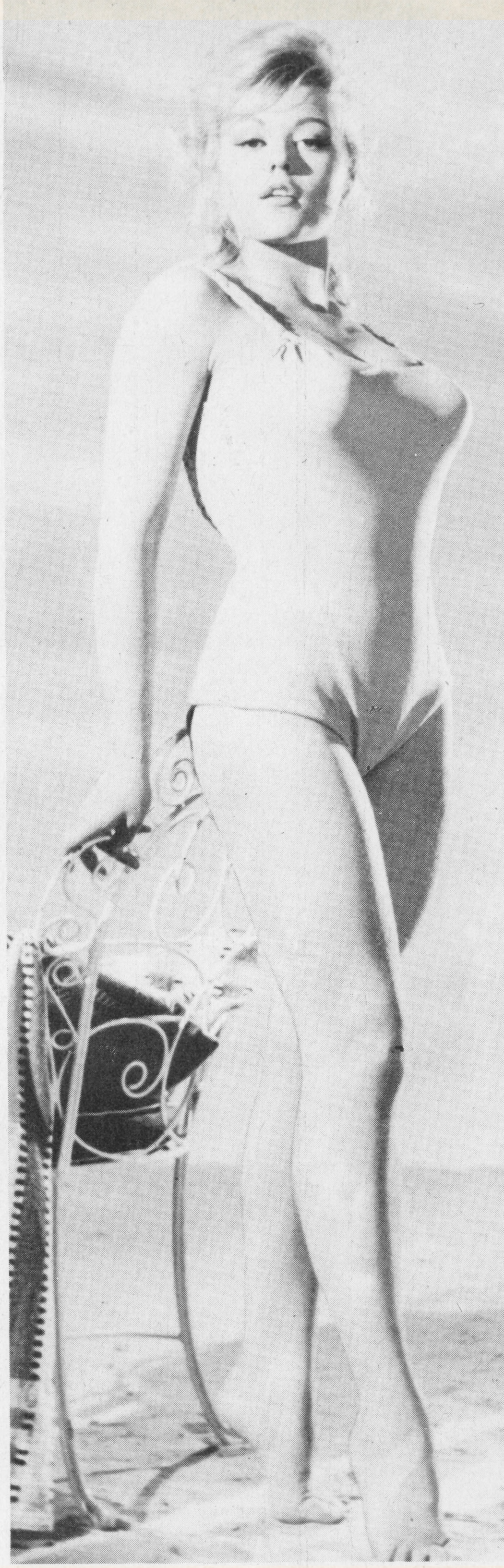
It sounds very technical, I know. But try out one of your own holiday-movies or slides, put Mum in front of the beam, and you'll see how these exciting titles were born. If Mum has a gold dress, all the better. But watch your lighting.

DURING ONE OF BJ'S TESTS, MARGARET NOLAN'S GOLD-PAINTED BODY LOOKED SILVER. AND THAT WOULD NEVER DO. NOT FOR A FILM CALLED *GOLDFINGER*.

TONY CRAWLEY


HEY-WHEN DO I GET A LOOK IN?

Over the page, Mr Connery!



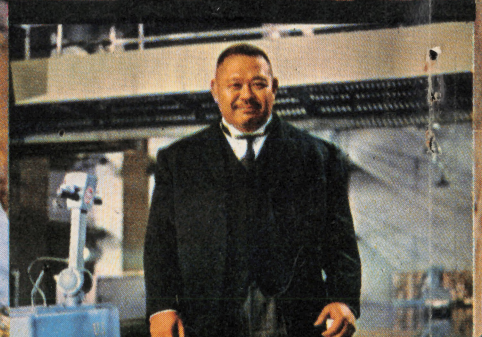
Now meet the girl behind the gold-paint in the credit-titles—MARGARET NOLAN.

"It was hard work," she said. "It took an hour twice a day to get all that gold on, then I had to stand and lie on a hard platform for hours with the projector flickering in my face. Still, the result made it all worth-while."

Margaret has a small role in the film. She can also be seen in *The Beauty Jungle* and *A Hard Day's Night*.

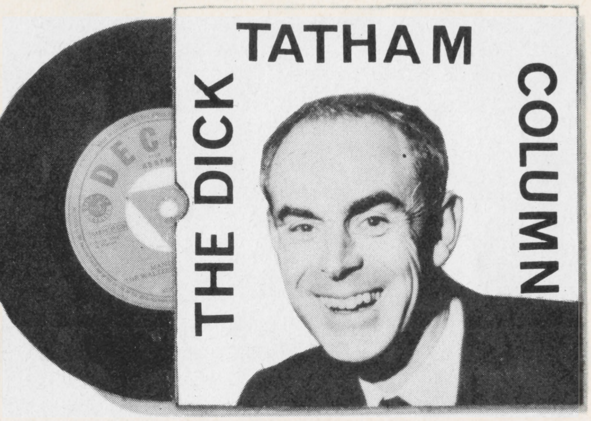
FILM OF THE MONTH

GOLDFINGER



JAMES BOND IS BACK WITH A BANG! He's out to stop the 18-billion dollar robbery of America's treasure chest, Fort Knox. During the exciting film he visits dancer Nadja Regin and fights an assassin while she's bathing; struggles in the straw with Pussy Galore (Honor Blackman looking superb in colour); has a golf-duel with the deadly Auric Goldfinger (Germany's Gert Frobe); and a vicious fight with Auric's Japanese bodyguard, Oddjob (wrestler Harold Sakata). There's always time left, though, for the girls: blonde Shirley Eaton; her screen sister, brunette model Tania Mallet; M's pretty secretary, Lois Maxwell; and many others.

all the latest pop news



Cilla's Ambition

IF, in a few years' time, someone decides to stage a West End revival of "Annie Get Your Gun", I can tell you one person who will be interested in the part of Annie: Cilla Black. Britain's golden girl of pop recently revealed to me that she has for years nursed a secret ambition to star in a stage musical.

But she was quick to add: "I know I need a lot more experience first. But I love show tunes—especially those of the Rodgers and Hammerstein variety—and I would get a big kick out of playing a swinging, full-of-go part like Annie."

How does Cilla—who has been so close to the Liverpool beat boom—come to have a yen for the songs of an earlier era? I can tell you: *through listening to her mum*!

"My mother has a fine voice," Cilla told me. "She sings not only show songs, but also popular operatic pieces like 'One Fine Day.' She performs at church socials and other local events. People love listening to her—me especially."

Since one of Cilla's brothers—23-year-old John—is a talented sax and clarinet player, there is plenty of music in the family.

But—going back to Cilla's liking for Rodgers and Hammerstein—it is worth noting that today's pop performers have more interest than people might imagine in the older type of songs *and* the singers of earlier generations.

"I know I need a lot more experience first," says Cilla Black.

MANY REQUESTS

I remember talking to Gerry Marsden shortly after his disc, "You'll Never Walk Alone", hit the charts late last year.

He said: "Some people have said they were surprised when we recorded it. But we have been featuring it in our stage act for years. Just because we enjoy playing fast modern numbers it doesn't mean we shut our eyes—or rather our ears—to beautiful ballads written years ago.

"I'm always unearthing new ones . . . well, new to me. Ballads are great. They give us and the fans a chance to cool down, too! We are always getting requests for them and I'm always happy to oblige."

BILLY J's IDOLS

Billy J. Kramer is another case in point. He will tell you that one of the people responsible for firing his show-biz ambitions was Irish tenor Josef Locke.

"He was my idol when I was a kid," says Billy. "I used to go and see him whenever he played anywhere near Liverpool. I used to play his discs time and time again."

And—of all the people in show-business—whom do you think Billy wants to meet most? Elvis Presley? Ray Charles? Ann-Margret? No . . .

Billy told me: "I'd get a thrill in a million if I could meet Maurice

Chevalier. There is that wonderful, warm personality that comes across in his films—and I am sure that is exactly how he would be in ordinary life."

THE GREATEST

I now wind up this theme by mentioning the Four Pennies. Around the time you read this, their first LP will be on the market. I was in the Philips studios when a lot of the tracks were recorded and I am sure the fans will go for it in a big way.

But, what I wanted to tell you is that after the final session—which ended around midnight—I went with the Pennies for a slap-up Chinese meal. Our host was Johnny Franz, recording manager of the Philips label. He is also rated by many people as the world's greatest piano accompanist.

MEMORY MAN

On top of this, he has a fantastic knowledge of pop and film songs. (Name one and he will tell you its year, the composers, the publishers and the key on the song copies!) But did the Four Pennies talk about the current Hit Parade, the group scene, amplified guitars or other topical "shop"? They did not! In between attacks on the sweet and sour, they plied Johnny Franz with questions about the old songs and the people who made them famous. You might like to know the one they liked best was an old Bing hit from the thirties, "Love In Bloom."

DIVINE DIONNE

I am looking forward to the return of America's Dionne Warwick. I am delighted to hear that plans are being made for her to star with the Searchers in a package tour starting at Sheffield City Hall on October 17.

Dionne is a top-flight performer—a singer of great warmth. She is also a great person to meet. I made her acquaintance at a party when she was here a few months ago. She was cool and elegant in a white lace gown that looked as if it had cost all the royalties of a Top Ten hit. She spoke intelligently about her music. Her only regret: that the national press had tried to create a row between her and Cilla Black over their rival versions of "Anyone Who Had A Heart."

"I've just met Cilla," Dionne told me. "We got along fine!"

But the strongest two-girl admiration society is between Dionne and Dusty Springfield. Dusty showed Dionne all over London on her first trip—and even told American TV and radio audiences all about her!

Dusty told me, "I first heard Dionne sing in Paris. I thought she was great, but I didn't meet her till I went to the States. Then we spent two hours spinning discs. We found we had the same musical tastes."

From then on Dusty plugged Dionne in Britain—and Miss Warwick told as many people as possible in America that Miss Springfield was one of the greatest singers on the scene. It could be they did each other a lot of good!

Peter and Gordon must have realised many of their ambitions in the fantastic six months of success they have enjoyed since their first disc hit the charts. But I can tell you of one ambition that remains: they want to write the A side of one of their singles.

Several of their own numbers are on their LP. They also wrote "You Don't Have To Tell Me" flip of "Nobody I Know." But that big A side is what they want to dream up—and I reckon it's just a question of time...

Continued overleaf

Below: Peter and Gordon pose for Showtime. They are in colour over the page.

THE DICK TATHAM COLUMN continued

left
DIONNE WARWICK

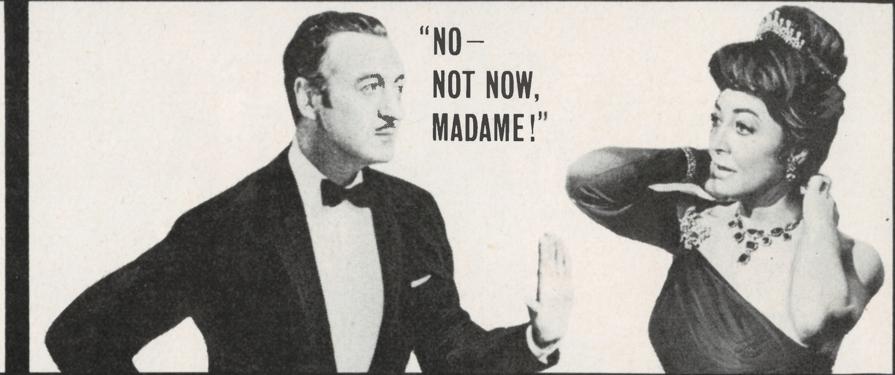
above left
PETER and GORDON

top right
GERRY, CILLA and BILLY J.

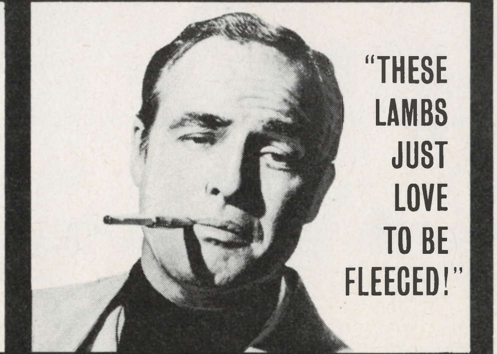
bottom right
THE FOUR PENNIES

Two Cunning Con Men who Fleeced the Sexiest Chicks on the Riviera...

"SHE SHOULD BE GOOD... FOR A COOL £10,000"


"NO— NOT NOW, MADAME!"

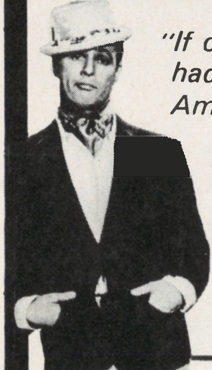
"HONESTLY— IT'S ALL PART OF A NATO EXERCISE"


"THESE LAMBS JUST LOVE TO BE FLEECED!"

"CHUCK IT CHICK!"

"RUB GENTLY DARLING!"

Marlon Brando ★ David Niven
Shirley Jones



"If only Niven had my all American charm"

"If only Brando were English"

"Bedtime Story" (A)

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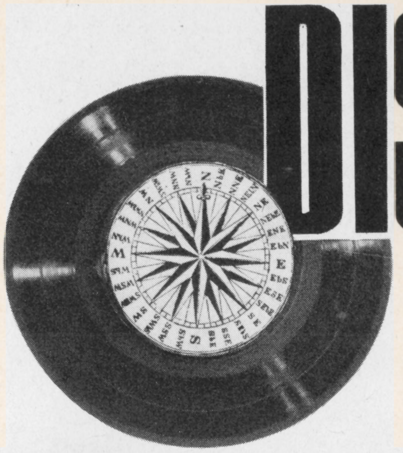
EXECUTIVE PRODUCER ROBERT ARTHUR · A LANKERSHIM-PENNEBAKER PRODUCTION A UNIVERSAL-INTERNATIONAL PICTURE

NORTH LONDON from SEPTEMBER 27th
SOUTH LONDON from OCTOBER 4th



DISC REVIEWS

A RARE TREAT FROM THE BACHELORS

COMPARED with the Beatles, the Rolling Stones and a dozen other groups setting the pace at the top, the Bachelors are really square. Even old-fashioned.

Yet the three boys from Ireland have more than held their own in the pop stakes. Their record of successes is incredible . . . "I Believe", "Charmaine", "Diane", "Ramona" and others, have all been hits. And with them the boys have proved that a good song well sung can still find its way into the top ten.

The Bachelors' sound may not be as unique as the Beatles or the Stones, but it is a sound that pleases young and old alike—a sound that will last a long time.

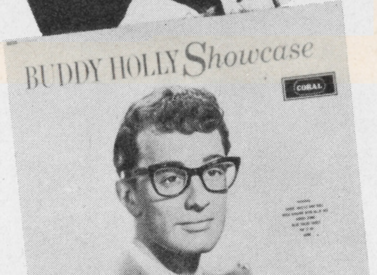
On their new LP **The Bachelors + 16 Great Songs** (*Decca*) the boys sing their hit songs and several other numbers: "I'll Be With You In Apple Blossom Time", "The Little White Cloud That Cried", and "I'll See You In My Dreams", to mention three.

Each number is deliciously served and for Bachelors fans and others the record is a rare treat.

My favourite tracks: "Charmaine", "Whispering" and "Ramona."

the BACHELORS
+16 GREAT SONGS
DECCA
PG 7811

LONDON
Hello, Dolly!
Louis Armstrong



PETULA CLARK
encore en francais

Louis Armstrong's **Hello, Dolly!** LP (*London*) is interesting because many of the numbers on it are well known but have not, up to now, been associated with him. It is fascinating listening to the way he handles them.

In the main there are no gimmicks or trimmings on the album. Armstrong sings simply and surely.

As usual he is fortunate to have the best talent in the business supporting him: Billy Kyle on piano, Arvell Shaw on bass, Danny Barcelona on drums, Joe Darensburg on clarinet, Big Chief Russell Moore on trombone and Glen Thompson on banjo.

As with many albums of this kind it grows on you; I enjoyed it far more the second time I played it.

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Although he died over five years ago Buddy Holly is still one of the most popular recording artists in the world. In fact, even to this day there exists several Holly fan clubs.

On the new *Coral* LP, **Buddy Holly Showcase,** you will find several songs recorded by the singer before he became famous in 1957. Some of the numbers Buddy recorded himself, others were studio-recorded with the added sound of The Fireballs, a group of instrumentalists and friends who have since gone on to success on their own.

Although the record is not the kind of thing I would go out of my way to buy, it will, no doubt, be a must for Buddy's many fans.

The album includes "Shake, Rattle And Roll", "Honky Tonk", "Blue Suede Shoes", and "Rip It Up."

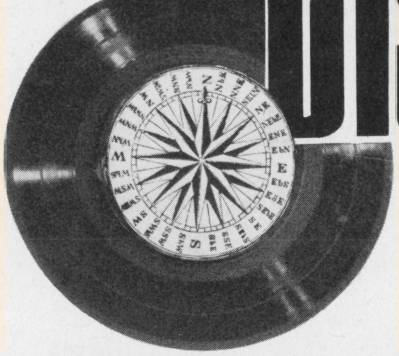
There's an interesting Petula Clark EP which came out recently titled **Petula Clark encore en francais** (*Pye*). The record includes two numbers we know only too well: "Ceux Qui Ont Un Coeur" ("Anyone Who Had A Heart") and "La Nuit N'en Finit Plus" (Needles And Pins). Both get the full treatment from Pet and sound as fresh as ever. The second side includes two enchanting songs from her film, *A Couteaux Tires.*

'In many ways Lilith's world is more beautiful than ours . . ."

Seberg as a schizophrenic

Together in a film for the first time: Jean Seberg and Warren Beatty. Both have tricky roles in *Lilith*.

DISC REVIEWS



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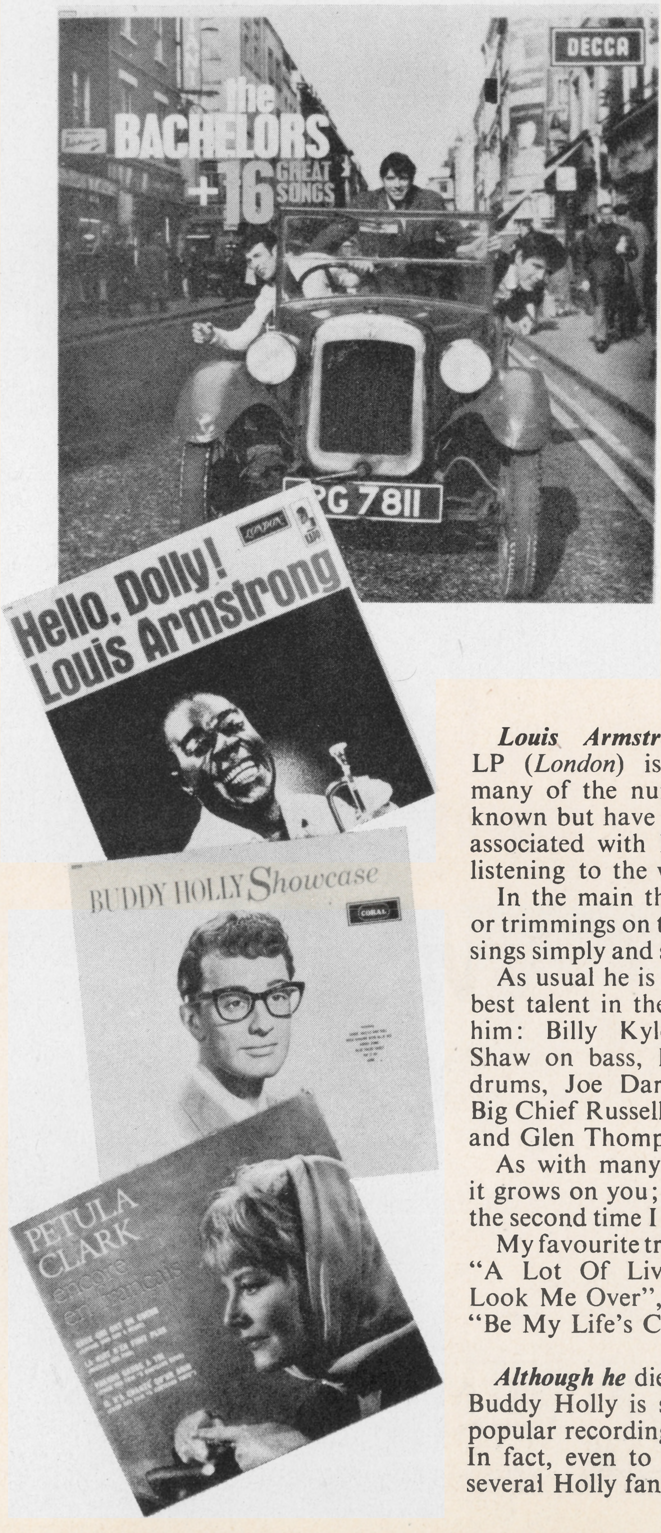
DECCA
the BACHELORS + 16 GREAT SONGS
PG 7811
Hello, Dolly! Louis Armstrong
LONDON
BUDDY HOLLY Showcase
CORAL
PETULA CLARK encore en français

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'In many ways Lilith's world is more beautiful than ours . . ."

Seberg as a schizophrenic

Together in a film for the first time: Jean Seberg and Warren Beatty. Both have tricky roles in *Lilith*.

Showtime takes a look at the new Robert Rossen film

JEAN Seberg has played some pretty tricky parts in her career, but the part she plays in *Lilith*, the new Robert Rossen film, must be considered the most difficult role to come her way since Otto Preminger pushed her, as a complete newcomer, in his production of *St. Joan*.

A lot has happened to Jean since that disastrous debut—you may remember the verbal thrashing she took from the critics—but she has come through it all to emerge as one of the most respected actresses in the business. Certainly Rossen had no qualms when casting her as Lilith. The role needed an actress of great strength and sensitivity and Jean fitted the bill.

"When you remember Jean's performances in *Breathless*, *Infidelity* and *In The French Style*, you realise what a mature actress she is," said Rossen.

In *Lilith* Jean plays what has been described as "a mentally deranged girl." But Jean is not altogether happy with that description.

"It depends what you mean by mentally deranged," she explains. "Lilith is in a very exclusive mental lodge and she's basically schizophrenic. But the whole part of Lilith and the beauty of it is the question it raises as to who's sane and who isn't. In many ways her world is so much more beautiful than ours. It's a very subtle character. It is the opposite of something like *The Snake Pit*. I think the best description I can give is that she goes in and out of focus. Except for the end it's a very gentle kind of delineation.

"Lilith's madness takes a sexual form much of the time," adds Jean. "She thinks of herself as being a kind of goddess of love and gives herself freely everywhere. She really wants to possess the world. She has a line in the picture to the effect that she wants to leave her mark on every living creature."

Although Jean was a natural choice for the part, she herself doubted whether she would get it.

"I was in Spain recovering from an illness," she explains. "While I was there an editor sent me a copy of the book by J. R. Salamanca. I thought it was a lovely story and would make a powerful film. I thought they must have already signed Audrey Hepburn or someone, so I didn't go after the role. Later I heard that Rossen was coming to talk to me about the possibility of doing *Lilith*."

When Rossen made the firm offer Jean didn't have to think twice.

"I had seen his last film, *The Hustler*," she says. "I thought it was tremendous. I really wanted to work with him."

Starring with Jean in *Lilith* is Warren Beatty. He plays Vincent Bruce, an occupational therapist who is fascinated by Lilith and falls in love with her.

"Warren talks a different language from me as far as work is concerned," says Jean. "But I think we go well together on the screen."

Lilith is Rossen's first picture since his award-winning film, *The Hustler*. It was shot in Gaithersburg, Maryland.

Also starring in the film are Peter Fonda, Kim Hunter and Broadway star Anne Meacham. For Fonda, the role of Stephen Evshevsky, a boy desperately in love with Lilith, is a great challenge. He considers it the best part of his career.

Kim plays Bea Brice, the chief occupational therapist at Poplar Lodge, and Anne also has a vital part in the picture.

"I had a great team for *Lilith*," says Rossen. "Each actor fitted into the story beautifully and we all believed in what we were doing. I think the film will prove to be a very moving experience for everyone. If it isn't we have failed."

JOHN WEBSTER

Jean Seberg in a scene with Warren Beatty—the beginning of their sad love affair in *Lilith*.

SHOWTIME MAIL

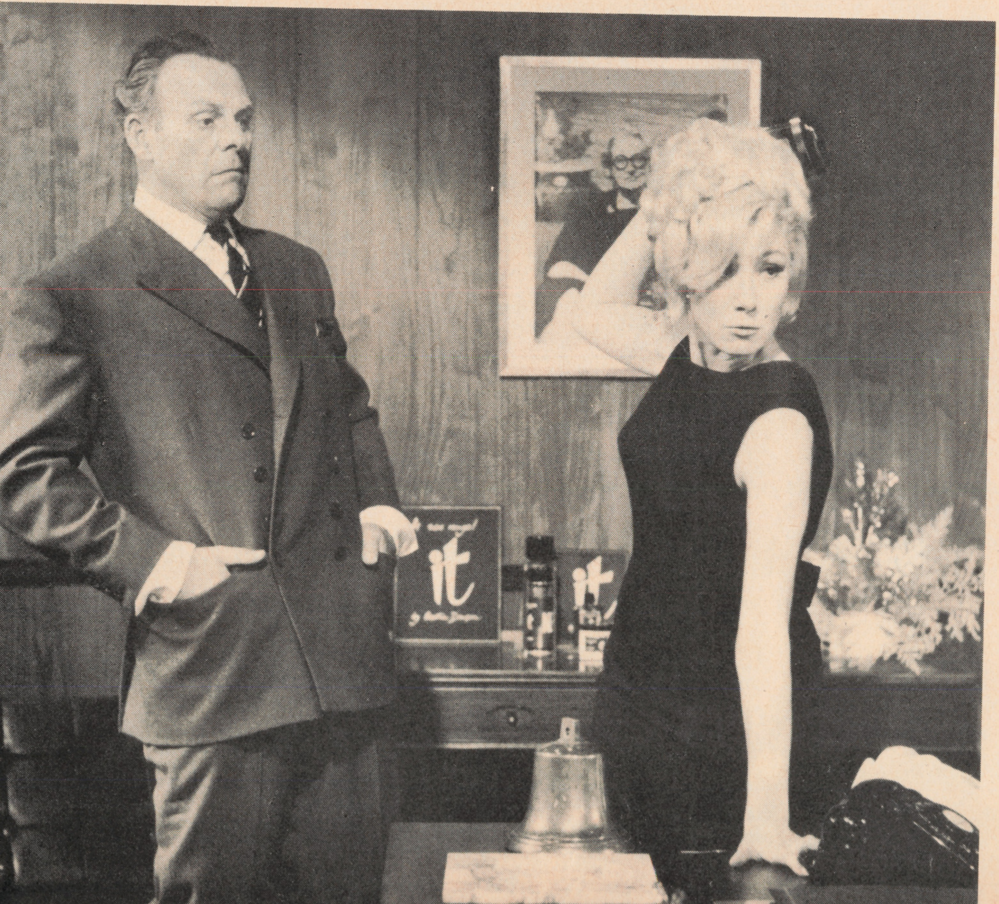
Write to:
Showtime,
Drury House,
Russell Street,
London, W.C.2.

Terry—minus his moustache

I read in Showtime that in his new film, *The Wild Affair*, Terry-Thomas appears without his moustache. Surely this will make him look most odd—Terry should have refused to shave it off.

Peter Jesson,
Elsworthy Road,
N.W.3.

Terry-Thomas with Joyce Blair in *The Wild Affair*. Does he look odd?



Ridiculous

When it is possible, I do wish actors and actresses would dub their own voices in the English version of their films. I think it looks ridiculous when you have a perfect English accent coming from someone like Claudia Cardinale or Sophia Loren.

I think Jean Seberg has got the right idea. She refused to let someone else dub the French version of her film, *Lilith*. "I hate other people dubbing for me," she said. "Nobody can imitate my scream in any language!"

Ruth Watson,
Caroline Road,
S.W.19.

Eva in a thriller

It's a long time since I saw Eva Bartok in a film. Can you tell me if she has anything planned?

Tony Jackson,
Carr Manor Road,
Leeds.

(Eva is making a thriller, *Fashion House Of Death*, with Cameron Mitchell.)

The Piaf story

I heard a rumour that the life story of that great singer Edith Piaf is to be filmed. Is there any truth in it?

Vera Meadows,
Kings Norton,
Birmingham, 30

(Yes. A film is planned and Nancy Sinatra is being considered for the part of Edith Piaf.)

Best performance

For my money the best performance in *The Fall Of The Roman Empire* is given by Christopher Plummer. There's no doubt in my mind that he'll be a big star.

I do hope, however, that after this exciting performance he is not going to be neglected.

Jean Hudson,
Taunton,
Somerset.

(He is not. Plummer will play a Colonel in the Coldstream Guards in a remake of the 1935 thriller, *Clive Of India*. It is then likely that he'll star with Hayley Mills in *The Happiest Millionaire*.)

Key role

I can't agree with Val Guest's view that beauty queens seldom, if ever, make film stars. Has Mr. Guest overlooked Gila Golan, the runner-up in the Miss World contest in 1961?

Gila has been signed up by producer-director Stanley Kramer for a key role in *Ship Of Fools*, and he has given her an exclusive long-term contract.

There's little doubt she'll be a film star before long.

Mike Thatcher,
Redhill,
Surrey.

Biggest attraction

I am delighted that Alain Delon has, at last, got a chance to prove his worth in the international market. I'm certain that in his English-speaking films, *The Love Cage* and *The Yellow Rolls-Royce*, he will make a great impression.

In France, of course, he is more popular than anyone. In fact I read that he has attracted more fans to the French box-office than any other star since 1957.

Gloria Weeks,
Ealing,
London, W.5.

Jenny at work with Vittorio de Sica.

Ingrid—a proud mother

HOW proud Ingrid Bergman must be of her daughter Jenny Lindstrom. I met her at a party the other day and found she is a great personality and just as beautiful as her famous mother. She is also ambitious and seems to know just what she wants.

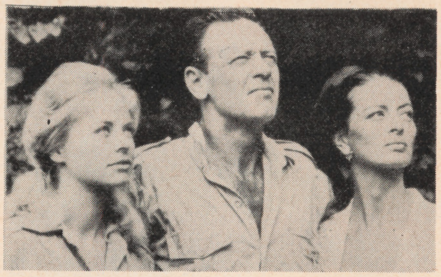
I hear she has now made an important picture with Vittorio de Sica, *Marriage Italian Style*. Perhaps this is the beginning of a career that will make her as famous and respected as Ingrid.

Clive Richards,
Illingworth,
Halifax, Yorkshire.

FILMS and LIVE SHOWS

coming your way

55 DAYS AT PEKING: Charlton Heston and David Niven star in this dramatic story about the Boxer Uprising. The woman in the middle of the blood and thunder and 5,000 extras is Ava Gardner. Heston's performance is taut and Miss Gardner looks stunning. Niven is a cool member of the stiff upper-lip league.



THE 7TH DAWN: The troubles in Malaya between the British and the Communist terrorists are spotlighted in this new William Holden film. He's the man in the middle trying to make peace. Susannah York and Capucine are there to help him but they only add to his problems. Miss York gives the best performance in the film.

BEDTIME STORY: Surprise, surprise—it's Marlon Brando back in comedy. And very funny he is, too! He and David Niven are two of a kind—rats! Well, con-men, really. They live off gifts from their lady-friends. Then Shirley Jones decides to make an honest man of Marlon. Niven is charming, but it's Brando's film.

IRMA LA DOUCE: Jack Lemmon is the gendarme who falls for the charms of Parisienne streetwalker (Shirley MacLaine) and pays the price in more ways than one. Lemmon and Shirley have never been better.

THE VICTORS: Carl Foreman's powerful anti-war film is a must. Soldiers George Hamilton, Vince Edwards and George Peppard toil through Europe and see the effect the war has on Jeanne Moreau, Romy Schneider, Elke Sommer and Melina Mercouri. There are several other interesting young people in the film and they all help to put across Mr. Foreman's message. A savage drama that everyone should see.

LIVE SHOWS

Six Star Special

Promoter Larry Parnes has six top pop names in his latest show. Headed by The Hollies, this bill includes Millie, Lulu and the Luvvers, and drummer Jimmy Nicol and his group, The Shubdubs. It was Jimmy who helped out the Beatles and The Dave Clark Five recently when illness struck.

You can see them at:

October: Finsbury Park Astoria, 17; Doncaster Gaumont, 20; Newcastle Odeon, 21; Sheffield Gaumont, 22; Bradford Gaumont, 23; Southampton Gaumont, 27; Cardiff Capitol, 28; Birmingham Odeon, 29; Nottingham Odeon, 30; Rochester Odeon, 31.

Beatles Are Back

Yeah, Yeah—the Beatles will be on tour again soon. You can twist and shout with them at these dates:

October: Bradford Gaumont, 9; Birmingham Odeon, 11; Glasgow Odeon, 21; Leeds Odeon, 22; Kilburn State, 23; Bournemouth Gaumont, 30; Ipswich Gaumont, 31.

Brenda and Bill

That fine American singer Brenda Lee joins Bill Haley and his Comets for five dates:

September: Finsbury Park Astoria, 26; Manchester Odeon, 29;

October: Liverpool Odeon, 1; Nottingham Odeon, 10; New Victoria (London), 11.

Searchers Join Americans

Three married, one to go—but nothing harms the popularity of The Searchers. With America's Dionne Warwick and The Isley ("Twist and Shout") Brothers for company, here's an exciting package-show.

October: Colchester Odeon, 21; Luton Odeon, 22; Taunton Gaumont, 26; Exeter Odeon, 27; Worcester Gaumont, 29.

Stones Already Rolling

The Rolling Stones are already half-way through their giant tour.

September: Doncaster Gaumont, 24; Hanley Gaumont, 25; Bradford, Gaumont, 26; Romford Odeon, 28; Guildford Odeon, 29.

October: Exeter Odeon, 2; Edmonton Regal, 3; Southampton Gaumont, 4; Wolverhampton Gaumont, 5; Watford Gaumont, 6; Lewisham Odeon, 8; Ipswich Gaumont, 9; and Southend Odeon, 10.

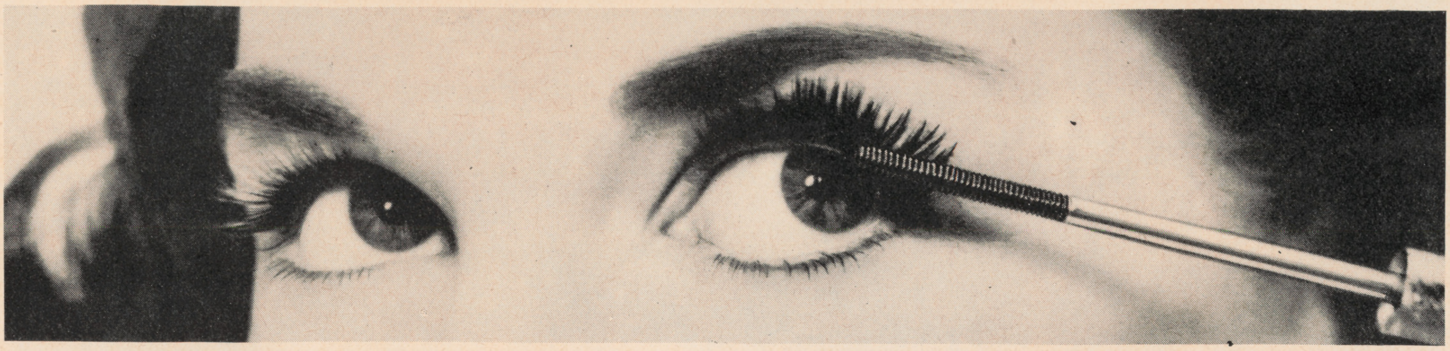
Billy J. Rides Again

Back from trips around the world, Billy J. Kramer had his Dakotas (with new boy Mick Green replacing Ray Jones) are touring again:

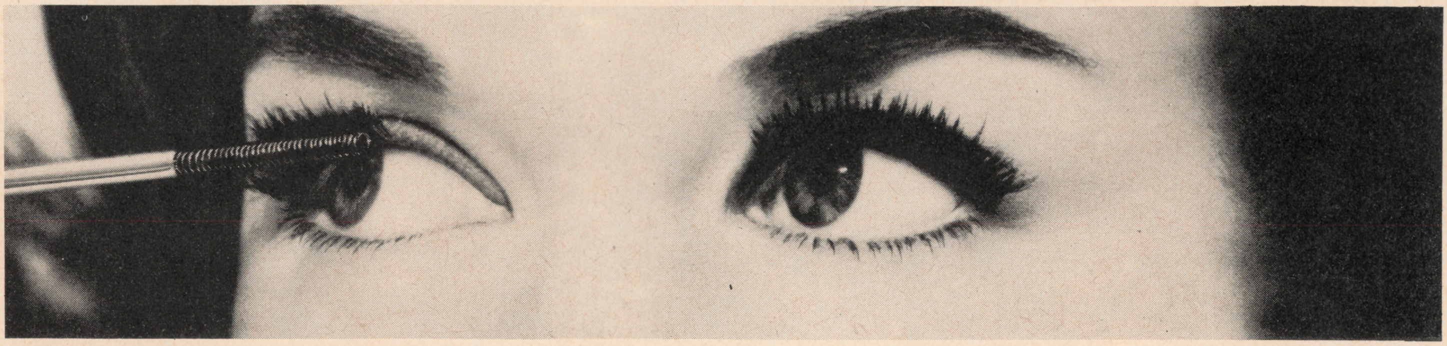
September: Lewisham Odeon, 20; Ipswich Gaumont, 23; Southend Odeon, 24; Glasgow Odeon, 30.

October: Bolton Odeon, 8: Guildford Odeon, 15.

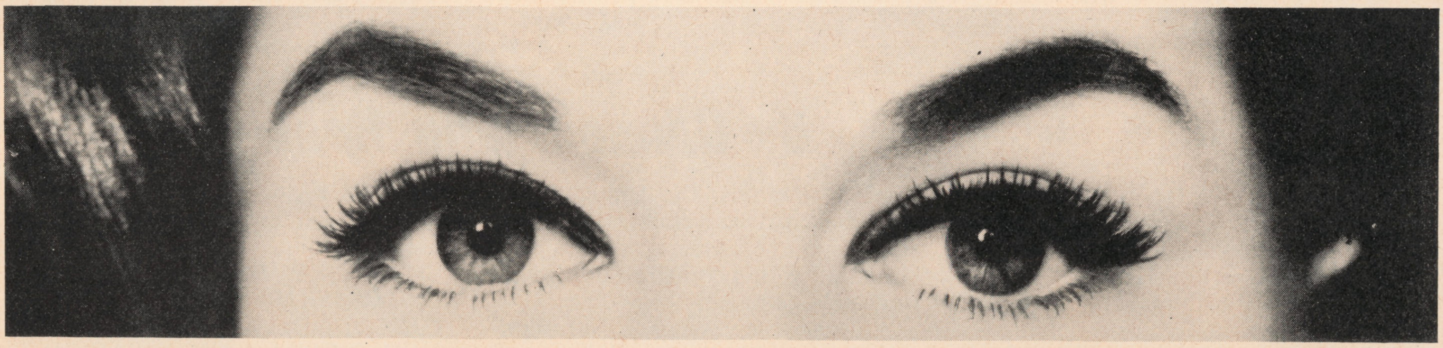
MAX FACTOR introduces a major advance in eye make-up . . .



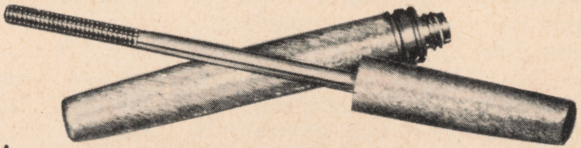
A MASCARA AND LASH-BUILDER IN ONE . . .



builds lashes to look longer, thicker, lovelier . . . in one easy sweep!



Max Factor's new textured Lash Full mascara *revolutionizes* lashes as no other mascara can! Special lash builders add noticeable new length, thickness . . . make other mascaras seem old fashioned. Remarkably long-lasting. Completely waterproof, smearproof in Black, Brown, Brownish-Black. 12/6. Refills 6/9.



New *Lash Full* by MAX FACTOR

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THE RICH FULL LIFE

* * * * * * * By Graham and Heather Fisher

"There are, I suppose, worse ways of earning a living than spending your days making love to beautiful girls," said Charlton Heston. "On the other hand, I assure you, there are better ways, too."

Heston should know. The list of actresses he has starred with includes such beauties as Sophia Loren, Ava Gardner, Susan Hayward, Anne Baxter, Jean Simmons and Elsa Martinelli. But he ducked our invitation to talk about them.

"There are any number of talented girls in that lot. If I attempted to single one out over the others, I would make a friend of her and an enemy of all the rest.

"I would say this though: it's very difficult for a woman to be a successful actress and a successful woman at the same time. It's a conflict of considerable dimensions and, in my experience, almost none has successfully resolved this."

We asked him to tell us about his own filming.

"I do an average of two pictures a year," he said. "I've filmed in Peru, Jamaica, Panama, the United States and Mexico. I was filming a Western and swam the horse across the Rio Grande. I've filmed in Britain, Egypt, Italy and Spain.

"I spend a few weeks in New York each year, doing some television or just seeing friends. The rest of the time I spend at home."

Timber Country

"Home" to Heston and his wife, Lydia, is a house on a ridge high above Coldwater Canyon, Beverley Hills, surrounded by several hundred acres of brush and timber.

"I was raised in the big timber country," Heston explained, "and I like our son, Fraser, to have as much of that kind of thing as he can. It's not like being in the real woods, of course, but it's better than being down in the streets.

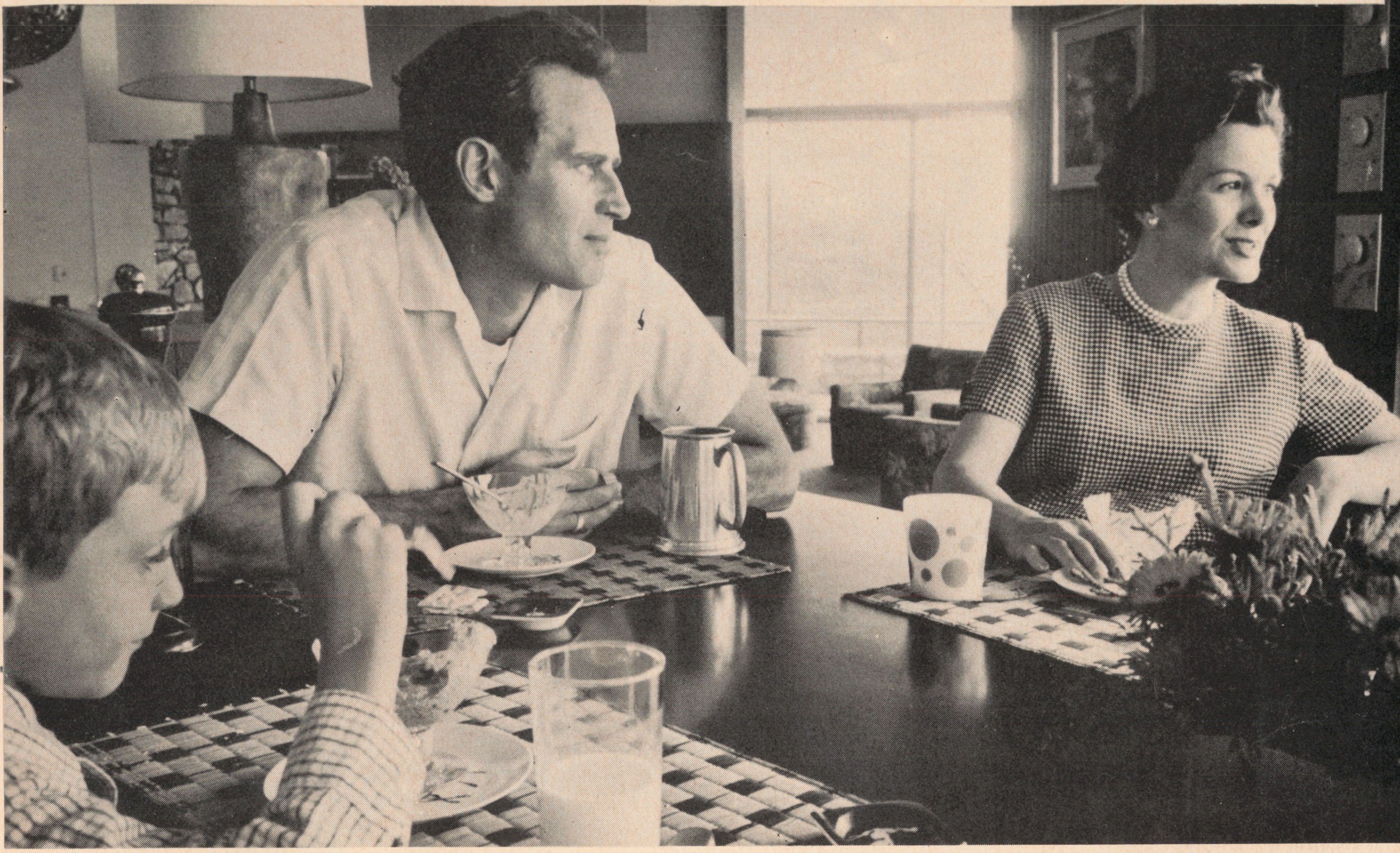
"As a youngster I played around in the woods—fishing and that sort of thing. It's a kind of life that is increasingly difficult to lead now. I am one of the few members of my generation who went to a one-room schoolhouse. In winter the ink used to freeze in the inkwells.

"*I HAVE NOT ONE SINGLE UNPLEASANT MEMORY OF MY CHILDHOOD. I SUPPOSE THAT'S WHY I STILL LOVE THE WOODS SO MUCH. I STILL HAVE A LITTLE LODGE UP AT ST. HELEN WHERE I LIVED AS A KID. I BOUGHT IT WITH MY FIRST MOVIE EARNINGS. IT HAS NO TELEVISION, NO POWER, NO TELEPHONE.*"

His home at Coldwater Canyon is more elaborate, more sophisticated, fitted with every modern convenience. But it's designed with a series of enclosed patios to give a feeling of space.

"And it's perched way up in the sky, straddling a ridge," said Heston. "You get a feeling of a great deal of space. I like this feeling of space. I'm long-legged and it's surprising how many frustrations there are in this modern world for a big man. You have to bend to see in the mirror when you shave. When you get into an ordinary

OF CHARLTON HESTON



Relaxing after lunch: Heston, Lydia and Fraser.

* * * * * * * PART 2

bed you have to put your feet up. For me to sit on an ordinary dining-room chair for any length of time is quite uncomfortable.

"*I like oversized chairs and oversized beds. In my bathroom the mirrors are higher and the sink is higher. My desk chair is a big chair, my dining chair is larger than usual and upholstered. Our bed is a big bed. And when I'm away on location I make damn sure they put in an extra-long bed.*"

Tennis Stars

How does he spend his time when not film-making?

"I'm quite content to sit on that ridge when I don't have to be off it," he said. "I play tennis, swim, read, draw, ride, listen to music—mostly symphonic; Brahms and Sibelius. I like reading—theatrical criticism, history, Hemingway and Shakespeare. I do a great deal of pen and ink drawing. Lydia's hobby is photography. She's quite good at it."

Of all sports, tennis is Heston's favourite.

"My wife likes me to play tennis every moment I'm not working," he said. "When weather and work permit, I play, perhaps, three times a week. When I'm not working, rather more. I suppose I've played tennis with as many tennis stars as a great player has—Pancho Gonzales, Ken Rosewall, Lew Hoad, Segura, Don Budge, Tony Trabert."

"Do you ever win?" we asked.

"Come now, as in anything else, the difference between the professional and the amateur is tremendous. But I think sports are very important in terms of the well-rounded man and I think everyone should have one."

The world's top movie star is shrewd enough to realise that it is his magnificent physique, as much as his acting ability, that keeps him a top box office actor—and he is determined to keep it that way for as many years as possible.

"*Every morning I do a dreary work-out, which I hate and dread, to keep in shape,*" he revealed. "*Acting is an art in which your tool is your body. Obviously you can best use it in its best condition. The work-out takes thirteen minutes. It's a routine I have worked out over the years and for which I have designed a special work-out table—body-lifting exercises, bends, twisting exercises, things on parallel bars. Then I do fourteen lengths of the pool. I enjoy swimming, but I really do it for exercise. Then I have a steam-room and finish off in there. The whole thing, including the swim, the steam and a shave takes about thirty-five minutes.*"

"Tiger's Milk"

Heston no longer smokes. He used to, but gave it up when his voice started to "scratch a little." Just as he exercises to keep in shape, so he diets carefully to keep his body in trim.

"I weigh 200 pounds when I'm working," he said. "When I'm not working it usually goes up to about 203. I don't dare let it go to more than that or I can't get it off.

"*I WATCH MY EATING LIKE A HAWK AND LIVE LARGELY ON STEAKS AND SALAD. I HAVE A FORMIDABLE CONCOCTION I*

(*Continued overleaf*)

A drive into town with his son, Fraser.

DRINK IN THE MORNING FOR BREAKFAST. I'VE CHRISTENED IT TIGER'S MILK. IT CONSISTS OFPROTEIN CONCENTRATE,EGG, SKIMMED MILK, VANILLA, CINNAMON AND STUFF FOR FLAVOURING. MY ASSOCIATES SAY THAT IT TASTES TERRIBLE, BUT I'VE GROWN FOND OF IT.

"I have that with black coffee and fruit for breakfast. For lunch I have a little meat and salad and usually the same for supper.

"I drink as much as I dare—which isn't very much. I usually have a whisky before dinner. When I'm working in Europe I have wine with dinner, but not at home. After tennis, if I've worked hard, I sometimes permit myself a beer. I think I'm cheating when I do that. That's 110 calories right there. Tastes delicious!"

Like Getting Married

When did Heston first want to act?

"I can never remember a time when I didn't want to act," he said. "All children act, of course. I just never quit. David Niven and I were talking about this just before he finished working on *55 Days At Peking* with me. He said, '*It's a lovely way to make a living. It's just dressing up and play-acting for grown-ups.*'

"But I think that being an actor is rather like getting married. You should do so only if you can't bear not to. The satisfactions of acting are specific and deep, but they are not the satisfactions people imagine them to be.

"I had an acting teacher once who used to specifically discourage every student she had from going into acting. Some years later, when I was making a living as an actor, I went back and asked her about this.'*Did you really feel I had so little chance to make a living?*' I asked her. '*No*' she said, '*but anyone that can be talked out of it, shouldn't be in it, anyway.*'

"ACTING IS A LIFE FULL OF INSECURITIES. TO BE ABLE TO MAKE A LIVING AS AN ACTOR IS THE GREATEST STROKE OF GOOD FORTUNE. BUT IT CAN ALSO BE AN UNHAPPY AND FRUSTRATING BUSINESS. I KNOW ANY NUMBER OF QUITE EXCELLENT ACTORS WHO EITHER MAKE ONLY A MARGINAL LIVING BY THEIR ACTING, OR CAN'T EVEN DO THAT. TO DO MORE YOU HAVE TO BE VERY LUCKY."

Heston talked about his own acting successes—in films such as *Ben-Hur*, *The Ten Commandments*, *El Cid* and *55 Days At Peking*.

"I seldom do modern roles. I think I must have got the wrong face for them. My face doesn't belong in the twentieth century. I'm beginning to think I'm shut out of my own time.

"I think it's very important to switch as much as you can, but it's kind of ironic that the parts I'm nearly always offered are the parts it's hardest to persuade me to accept. I suppose I read every epic script that's around. I'm much easier to please in a comedy, but they offer all of them to Cary Grant and Jack Lemmon. I only get their leavings."

From time to time Heston will forego the big money he might make from another film to return to the stage, sometimes acting for no more than a few dollars a week.

"There's a marvellous feeling about acting on the stage," he told us. "Of course, films are harder work—it's about a 60-hour week, at least a ten-hour day.' But there's a special kind of excitement about acting on the stage that films seldom achieve.

"Shakespeare is what really separates the men from the boys. I try to keep my hand in and do something from Shakespeare, somewhere, at one of the festivals, every two or three years. I've refused to do *Henry V* a couple of times; I have such a vast admiration for Olivier's film version. I've seen it fifteen times. As I said to the Toronto Festival, '*You don't want a secondhand Olivier.*'

Man-Killers

"At festivals I nearly always play Macbeth. I figure when you get a good part, stay with it. I've done five different productions of *Macbeth* and every time it feels like a whole new play.

"It is one of the satisfactions of playing Shakespeare that the parts are really beyond us all. The big ones are man-killers. You never quite make it; they always defeat you. Nobody ever played the perfect Hamlet.

"Of course, this is true of all acting, painting and composing, in a sense. That's one of the challenges and satisfactions of acting, and at the same time its bitter frustration. You're doing something you can never do as well as you want to.

"I once heard a jazz trumpeter—he was drunk and someone was telling him how great he played that night—say, '*I've got a note in my head I've never blowed yet.*'

"All art is like that—a series of compromises between the note you can blow and the one in your head. And when I play Macbeth I've got a note in my head I've never blowed yet."

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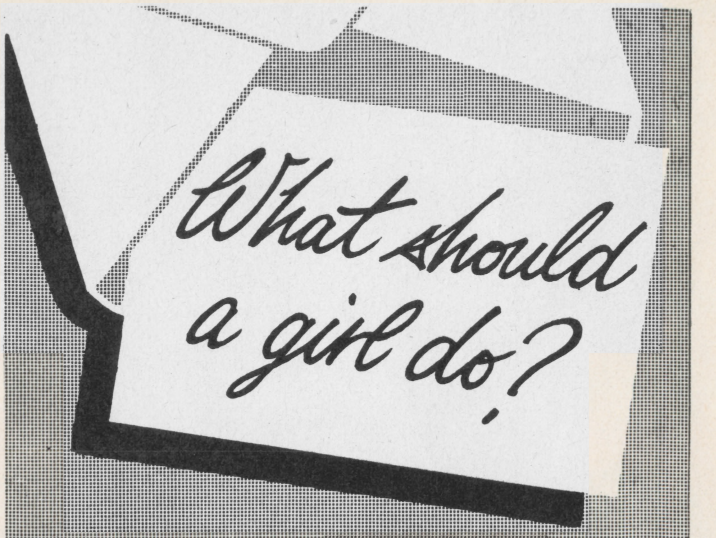
What should a girl do?

LEAVING HOME

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THE OVER-25 BLUES

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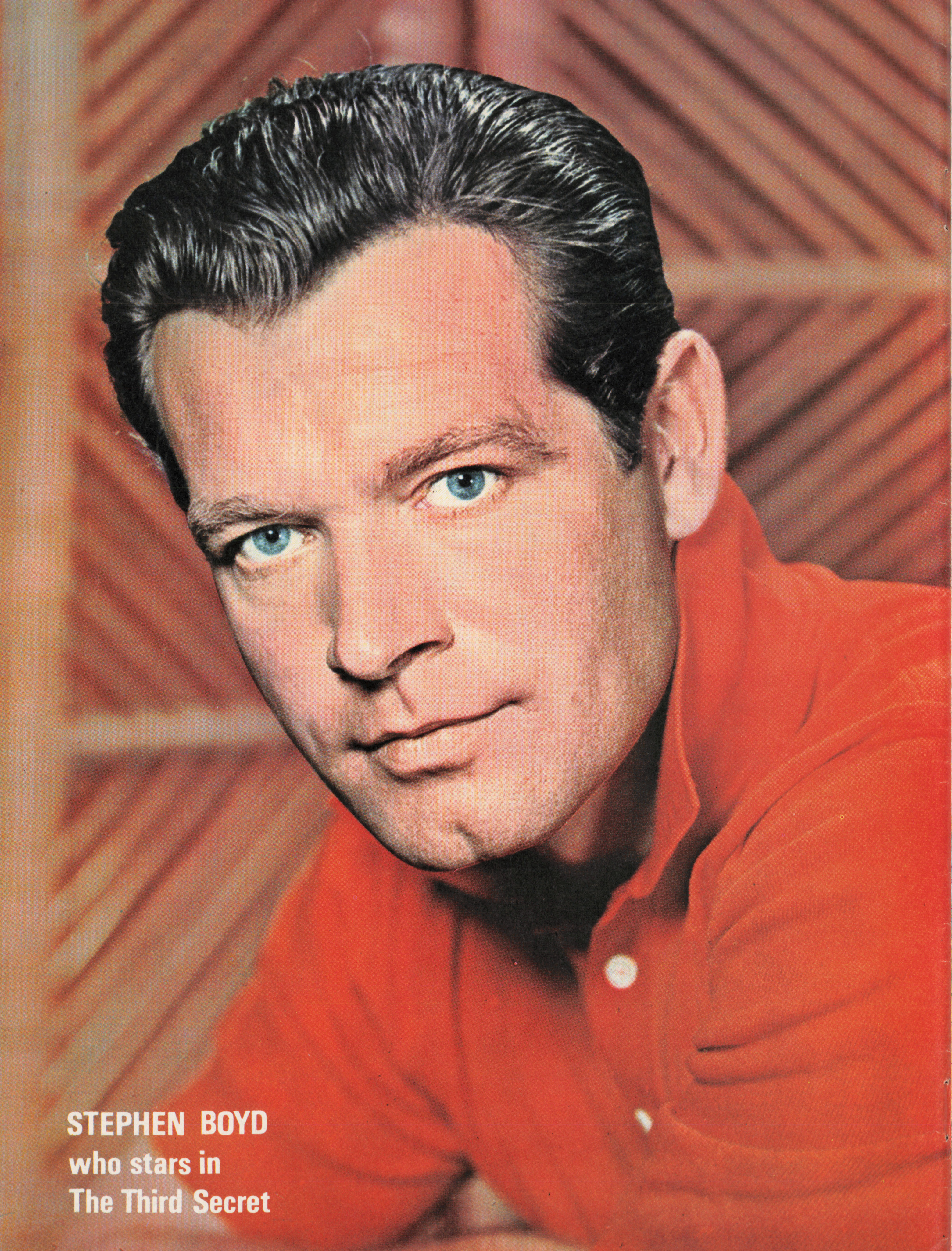

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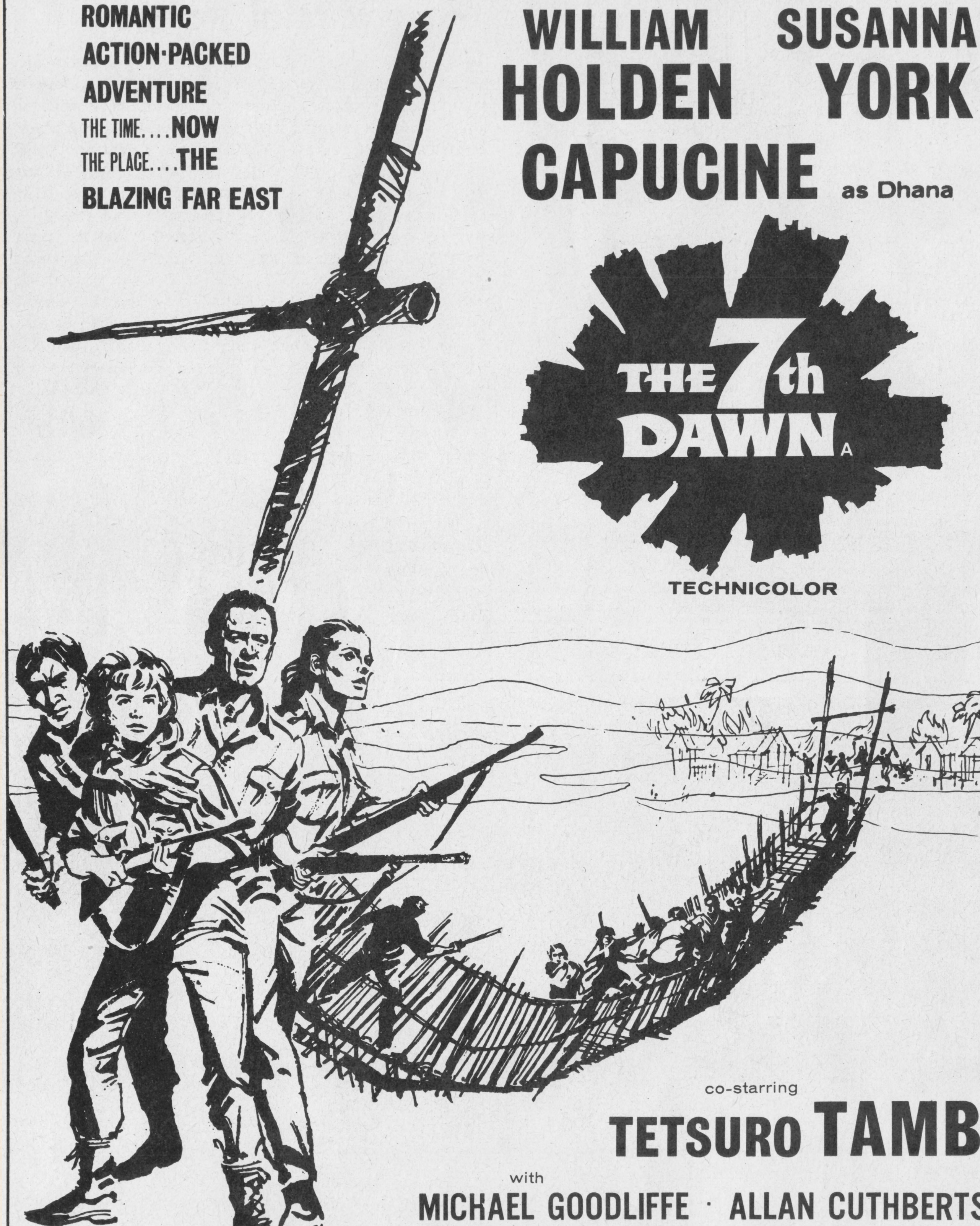

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TECHNICOLOR

co-starring

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with

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MAURICE DENHAM

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